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HAMMERSTEIN WINS STAY IN LEGAL WAR

Court Grants Him Extra Twenty
Days to File His Answer in
Metropolitan's Suit

CHAPTER number two of the legal warfare between the Hammersteins and the directors of the Metropolitan Opera Company was begun on Tuesday of this week, when Justice Thomas F. Donnelly, in the Supreme Court, granted the motion of Henry A. Wise, one of Oscar Hammerstein's attorneys, for a further extension of twenty days in which Mr. Hammerstein may file his answer to the Metropolitan's application for a permanent injunction restraining him from producing opera in New York until April 26, 1920. This stay was granted at the end of the twenty days' time originally allotted to Mr. Hammerstein for the filing of his reply.

Mr. Wise based his argument on the fact that his associate counsel, John B. Stanchfield, is now in Europe, and that Arthur Hammerstein, co-defendant in the suit with his father, was not served with papers in the action until Tuesday, after his return from Europe. The next hearing is set for August 18, and the postponement is satisfactory to the attorneys for the Metropolitan company, of whom Alfred A. Seligsberg is in Europe. William M. Parke, of the law firm of Stanchfield & Levy, gave notice of appearance for Arthur Hammerstein, who will also have twenty days in which to make his answer.

Tuesday brought forward another development gratifying to Oscar Hammerstein, as he was informed early in the day that the Building Department of the city has accepted his plans for the new American National Grand Opera House, at Lexington Avenue and Fiftieth Street. Work on the building will be pushed at top speed, so that the house may be completed in time for the opening, announced for November 10. The steel construction will be begun on Monday and it is probable that night work on the structure will be started in the near future.

Preparations for the beginning of the Hammerstein season, on the artistic side, were brought nearer completion last Saturday, when Arthur Hammerstein returned from Europe on the *Provence*, bringing with him the documentary evidence of his successful hunt for the stars who are to shed their vocal effulgence over the new opera house. Despite this feeling of satisfaction, the younger Hammerstein was far from being pleased at certain features of his trip abroad, namely, the manner in which he said his operations were hampered by the machinations of rival interests.

Mr. Hammerstein declared that when he tried to engage singers in Europe he was often hindered by advance notices to the artists to the effect that they would better make sure that their salaries would be paid before signing with Oscar Hammerstein. The young manager confessed that he was unable to identify the conspirators working against him in this covert manner, but he intimated that rival interests in America might be responsible for the attacks. Some of the singers with whom he was negotiating wanted a bond for their salaries before signing, stated the returning manager, but he added that he had convinced them that the name of Hammerstein was "as good as any bond."

Oscar Hammerstein informed a MUSICAL AMERICA representative on Tuesday that he might have to take a flying trip to Europe in order to settle some of the negotiations that were pending when his son sailed for America. "I am trying to straighten these matters out by cable," explained the impresario, "but there are so many interests working against us over there that I may have to get on the ground

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—Photo Copyright Mishkin

ANNA CASE

Young American Soprano, Who in the Last Five Years Has Risen to a Position
of Prominence Among Native Concert and Opera Singers. (See Page 29)

Humperdinck Composing New Opera on General Blücher

BERLIN, July 26.—Those opera lovers who have awaited a new work from the pen of Engelbert Humperdinck ever since the success of his "Königskinder" may find cause for rejoicing in the announcement that the veteran composer is at work on a new opera dealing with the life of Field Marshall Blücher. There is special reason for gratification in the announcement, in that it had been feared that Dr. Humperdinck might never regain strength enough to take up the composition of an extended work after his serious illness.

The new opera is said to be so far advanced that it may be ready for presentation during the present season, probably at the Berlin Royal Opera. The libretto has been written by Robert Misch. The subject will have a particular appeal to com-

patriots of the composer, as all patriotic Germans maintain that General Blücher was the real hero of the battle of Waterloo.

Dr. Humperdinck's principal contributions to the musical literature since his "Königskinder" have been his incidental music to Maeterlinck's play, "The Blue Bird," and his musical setting for the Reinhardt production of "The Miracle," which was seen in motion picture form in America during the past season, with a condensation of the original Humperdinck score presented by chorus and orchestra.

Polacco for Covent Garden

[By Cable to MUSICAL AMERICA.]

LONDON, July 24.—Giorgio Polacco, conductor at the Metropolitan Opera House, has signed a three years' contract at Covent Garden.

DIPPEL PLANS OPERA CIRCUIT FOR EUROPE

Issues Circular of Project for
Season in Italian at Many
Cities in 1914

European Bureau of Musical America,
Berlin, Neue Winterfeldstrasse 30,
July 18, 1913.

JUST when America's operatic magnates fancied that they had Andreas Dippel securely pigeon-holed for some time and labeled "producer of light opera," the impresario has been forced, during a journalistic cross-examination in Berlin, to make acknowledgment of his plans for the production of grand opera on a large scale in Europe.

"Of course you know that I am not here on business," Mr. Dippel began. "Just vegetating and seeing Berlin? Exactly. No, a Tetrassini-Titta Ruffo tour has not yet been arranged. I can neither confirm nor deny the statement that I shall build a theater in New York for light opera. I should call it 'opera comique' if I were you. The reason for my resignation from the Chicago-Philadelphia combine is stale news now—likewise the compensation question. I know nothing of Werba & Luescher's plans for light opera. They will not clash with mine—and I fear no genuine, healthy competition. Whether I shall continue in opera in America is not yet certain. For three years at least I shall remain out of the game."

The MUSICAL AMERICA representative then showed Mr. Dippel a large cardboard circular received lately in Berlin and asked him if he recognized it. There was a momentary gleam of surprise in the manager's eyes as he retorted, "Oh, yes, I recognize it. Is it genuine? Quite, but I am not here on business."

The circular in question announced in bold headlines, in German, the big project of an Italian opera season for May and June, 1914, under the management and direction of Andreas Dippel of New York in Hamburg, Berlin, Prague, Vienna, Budapest, Munich, Frankfurt-on-Main, Paris, Brussels, London, etc. The artists engaged to be drawn from the finest talent of the Metropolitan, New York; the Boston, Chicago and Philadelphia Opera Companies; Covent Garden, London, and the Scala, Milan. Included in the repertory to be Cimarosa's "Il Matrimonio Segreto," Donizetti's "Don Pasquale" and "Elisir d'Amore," Rizzi's "Crispino e la Comare," Verdi's "Rigoletto," etc.

"You'll soon be getting in harness again," Mr. Dippel was asked. "No, there is plenty of time yet," he replied. "While I am here I shall look over the field, but shall not do anything in the matter for some time. I have not engaged any artists so far, though yesterday I closed a two-year contract for a young Welsh tenor named Morgan Kingston, who was a miner and for whose education I have paid. He will make his American debut with the Aborns. I have no fear about producing opera in Italian in Germany and Austria, even though, in these countries, the opera is on such a sound national basis and the national language is the first favorite."

"Brewing" Period in Berlin Music

The brewing period is now at hand in Berlin's music circles, and although it is perhaps still a little too soon to look for large results there are quite a number of interesting samples that have already passed the state of fermentation and can be "held up to the light" for public inspection and analysis.

First on the list come the Philharmonic announcements for 1913-14. Nikisch, the imperturbable, has gathered in the choice fruits of his London season, and his arrival in Berlin a few days ago was followed by the publication in detail of his next season's work with the famous Berlin orchestra. Of Beethoven we shall hear the First

[Continued on page 8]

VALUES OF D'INDY AND MAC DOWELL

Harold Henry, Chicago Pianist, Calls Former's New Work Scholarly—Finds MacDowell Pieces Greatly Favored Even Among Uncultured Audiences—Rosenfeld on Piano Technic—Many Chicago Recitals

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, 1913.

FROM Vincent d'Indy to Edward MacDowell is not an easy musical jump. Harold Henry, the Chicago pianist, was discussing d'Indy's latest important work, the E Minor sonata for piano, op. 63, and extolling its beauties and its analogy to the works of César Franck, not that it was in any way a copy either of style or thematic substance, but that rather it was a further attribute to d'Indy's mastery, and somehow



—Photo by Matzene.

Harold Henry, Pianist, Who Praises d'Indy's Sonata

we drifted to the greater and more rarely played compositions of MacDowell.

Mr. Henry believes in bringing forth new works before his audiences at his recitals, and in support of this purpose he intends to play the d'Indy sonata next season. It consists of three movements, the first is a theme and four variations; the second, a prestissimo, has the character of the usual scherzo, while the last, beginning with a slow movement, brings back again the opening theme treated contrapuntally, with a new theme upon which the last movement is built.

"There is much scholarly workmanship and polyphonic writing in the sonata," he says, "though the themes have great melodic value, and while the modern tendency is strong still the form is strict and the harmonic cadences are in accord with older traditions."

He has also made an extended study of a piano sonata by Paul Dukas, but prefers the d'Indy composition for public performance. In justice to his American feelings he has added the Keltic sonata of MacDowell to his program, and is most enthusiastic about it.

"It might be interesting to a musical audience," I ventured, but he assured me that "MacDowell's music makes an appeal to the American public that nothing else does." He has played the sonatas of MacDowell in his recitals through the Middle West, and has found that in communities which were by no means highly developed musically and before audiences which were not particularly musical, these compositions by this gifted American composer have always gained great favor. Last April in his appearance at the State University of Kansas Music Festival, where he played the D Minor concerto by MacDowell with the Minneapolis Symphony Orchestra under Emil Oberhoffer, he scored a distinguished success. He will repeat his performance of this work at the MacDowell Festival at Peterboro, N. H., on August 17. This New England town has a "MacDowell colony" founded by the composer himself, and an annual pilgrimage of musicians who are interested in his writings has been started.

With the usual characteristic of American musicians and virtuosos, Mr. Henry has a great capacity for hard work and study, and he belongs to that class of pianists who spend much time at their instruments. So, notwithstanding his daily recreation of tennis, of which game he is very fond, he is still more fond of the game of the concertizing pianist and studies many hours a day. While his early musical education was acquired in this country, Mr. Henry was counted among the last pupils of Dr. Ernst Jedliczka of Berlin, from whom he received a card a short time before the great pedagogue's death. He was also one of Leopold Godowsky's pupils. This season Mr. Henry will invade the East, beginning his concert work in October in New York and Boston before taking up his many engagements already booked for next season in the Middle West.

Maurice Rosenfeld, member of the faculty of the Chicago Musical College, Chicago correspondent MUSICAL AMERICA and music critic of the Chicago Examiner, gave a lecture in the Ziegfeld Theater last Saturday morning on "Piano Technic." Mr. Rosenfeld's lecture was illustrated by J. Francis Connors, pianist, who played Bach's "Prelude and Fugue in F Minor," Liszt's "Waldesrauschen Etude" and Adolf Bruns's "Ballade in E Minor." A number of out-of-town teachers were present.

Students of the Chicago Musical College School of Expression gave a recital in the Ziegfeld Theater Tuesday evening, July 22, before a large audience. Twelve students of the department, under the direction of Mrs. Letitia Kempster Barnum, appeared on the program. The entertainment was one of the most successful ever given under college auspices.

The Summer term of the Chicago Musical College closes this Saturday, but a considerable number of teachers will continue to give lessons until the opening of the new school year, September 15.

Piano pupils of Sol Alberti of the Chicago Musical College gave a recital at the College Reception Hall Wednesday evening last. A program of seven numbers was presented and the students made a very creditable showing. Mr. Alberti's teaching services are in constant demand. Fleeda May Newton, contralto, assisted with a group of songs.

Frances Naomi Nazor, soprano, and Tina Mae Haines, organist, gave a joint recital at Mandel Hall last Monday evening. It was one of the most interesting of the Summer series of concerts at the University of Chicago.

Sciolti-Winter Recital

Under the auspices of the American Conservatory of Music Silvio Sciolti, pianist, and Louise Hattstaedt Winter, soprano, gave a joint recital at Kimball Hall last Wednesday morning. Mr. Sciolti

"MUSICAL AMERICA'S" BERLIN MANAGER NOW VISITING NEW YORK



Dr. O. P. Jacob, European Manager of "Musical America"

Dr. O. P. Jacob, general European manager of MUSICAL AMERICA, whose headquarters are in Berlin, has arrived in New York to remain in America until September 1. The object of Dr. Jacob's visit is to confer with those in charge of the home



Carl D. Kinsey, Prominent Chicago Manager, His Son, "Bubbles," and Saddle Horse, "Blue Grass Belle," en Route to Lake Delavan, Wis.

presented the "Kinderscenen" of Schumann, and selections of Chopin and Liszt. Mrs. Hattstaedt-Winter was heard in two groups of songs by Hahn, Massenet, Weckerlin, Finden and Liza Lehmann. Esther Hirschberg was the accompanist.

A recital was given at the Western Avenue Congregational Church under the management of Chas. E. Watt, last Thursday evening, by Gerald Hunt, basso-can-



Marie Pierik, Pianist, Who Is Spending the Summer in Oregon, Ill.

tante; Hazel Dell Neff, soprano; Edith Shaw Brown, pianist; Robt. L. Barron, violinist, and Phelps Cowan, accompanist. Miss Neff sang the "Caro Nome" aria from "Rigoletto" and modern songs; Mr. Hunt chose his numbers from the works of Schubert, Strauss, Grieg and Ries; Mrs. Brown played selections by Chopin, Henselt and Rachmaninoff, and Mr. Barron interpreted as his principal number

office. Previous to his departure for America Dr. Jacob had visited the offices of MUSICAL AMERICA in Rome, Milan, Paris and London.

Novelist Challenges Ricordi to Duel for Condemning His Book

ROME, July 28.—Italian musical circles are much interested in the reports of a duel between Tito Ricordi, of the famous music publishing firm of G. Ricordi & Co., and Guido Verona, a novelist. The encounter was the result of the music publisher's passing severely unfavorable criticism upon a book written by the novelist. The author challenged Mr. Ricordi to a duel, which was held in the outskirts of Rome. After the music publisher had been wounded in the neck the challenger was satisfied and the "duello" stopped.

Leading Organists to Aid in Programs of Ocean Grove Convention

Announcement is made in the July number of the N. A. O. News of the schedule of sessions at the sixth annual convention of the National Association of Organists at Ocean Grove, N. J., August 4 to 9. Not the least practical of the various statements is an outline of the railroad fares to Ocean Grove, which may be obtained by members in different parts of the country. The musical attractions at the convention will include a recital by T. Tertius Noble, newly appointed organist of St. Thomas's, New York, and a performance of "The Messiah" on Saturday evening.

Other contributors to the programs will be Dr. Percy J. Starnes, Clifford Demarest, Newton J. Corey, Dr. A. Madeley

the "Ballade" and "Polonaise" by Vieuxtemps, besides earning a good round of applause for Chas. G. Dawes's "Melody."

Marie Pierik sends to this department the accompanying picture taken at Oregon, Ill., where she is spending the Summer. She has been picking cherries and studying repertory for next Winter's concert work. She finds the fruit within easy reach.

Carl D. Kinsey, the well known manager of the Apollo Musical Club of Chicago, and the Chicago North Shore Music Festival, is shown in this picture en route to his Summer home at Lake Delavan, Wis., with his son "Bubbles" and his saddle horse "Blue Grass Belle." They are traveling in a "palace freight" car and expect to reach their destination in forty-six hours, a distance usually covered from Chicago in about six hours by express train.

Arcule Sheasby, a young violinist, just returned from Brussels, Belgium, where he has spent several years of study with Zimmer and César Thomson, has decided to remain in Chicago the coming season to give concerts and teach.

Carl Fallberg, a young Swedish pianist and composer, who will take charge of the music in Chattanooga, Tenn., this year, 1913-1914, gave me some interesting information regarding the former pianist and teacher in Chicago, August Hyllested, with whom Mr. Fallberg studied for some time.

It was erroneously reported about two years ago that the Danish pianist, Hyllested, had died; but Mr. Fallberg asserts that, not only is Hyllested very much alive, but that he lately married again, this time a very rich Scotch woman, and has also bought a large estate near Copenhagen, where he will take up his permanent residence. Many Chicago musicians owe their musical education to Mr. Hyllested, who numbers among these pupils Walter Spry, Arne Oldberg, Richard Buhlig, Mrs. Bruno Steindel, Mrs. Ella Dahl Rich, Margaret Cameron and Maurice Rosenfeld.

MAURICE ROSENFELD.

Richardson, William D. Armstrong, Dr. William A. Wolf, Reginald Lee McAll, James W. Hill, Robert M. Treadwell, Henrietta Osborne Crane, Walter N. Waters, Homer N. Bartlett, Chester H. Beebe, Dr. James Pearce, Mrs. E. B. Summers, Arthur Scott Brook, Frederick Schlieder, Dr. J. Christopher Marks, Raphael Navarro and Tali Esen Morgan, who will speak on the "Standardization of Organists."

Berlin University Students to Hear Kitty Cheatham

[By Cable to Musical America.]

BERLIN, July 25.—Kitty Cheatham, disuse, has been invited by the Berlin University to give a recital before the faculty and students of that institution.

On July 25 and 26 Miss Cheatham was the guest of honor of the Foreign Students' Association of the University, comprising fourteen nationalities, at its annual excursion to Neustrelitz. At the entertainment which wound up the excursion Miss Cheatham furnished the program in conjunction with Karl Klewing, the young leading man of the Kaiser's Theater Royal, of Berlin. Miss Cheatham's appearance at the university was arranged through Professor Paszkowski, who had seen her performance in New York two years ago at a soirée at the Deutsches Haus of Columbia University.

American Liedertafel Abroad

BERLIN, July 29.—The American Socialist Liedertafel, which is touring Germany gave a concert at the Socialist Trade Union Hall to-night before a large audience.

HOW THE GREAT MUSICAL UPLIFT IS FELT IN SMALLER COMMUNITIES

Norfolk, Conn., with Its Annual "Home Missionary Society" Concert, Given by Artists of National Fame, Affords a Striking Example of What Some of the Big People in America Are Doing to Bring Music to the Doors of their Townsfolk—Mme. Schumann-Heink and Evan Williams Stars of Remarkable Event

MUSICAL America—to use the term in its generic sense—contains many surprises for him who investigates the various phases of its activity, and a visit to the quiet, respectable little town of Norfolk, Conn., during the annual "musical entertainment for the benefit of the Norfolk Home Missionary Society" affords another striking instance of the manner in which our smaller communities are being developed along musical lines.

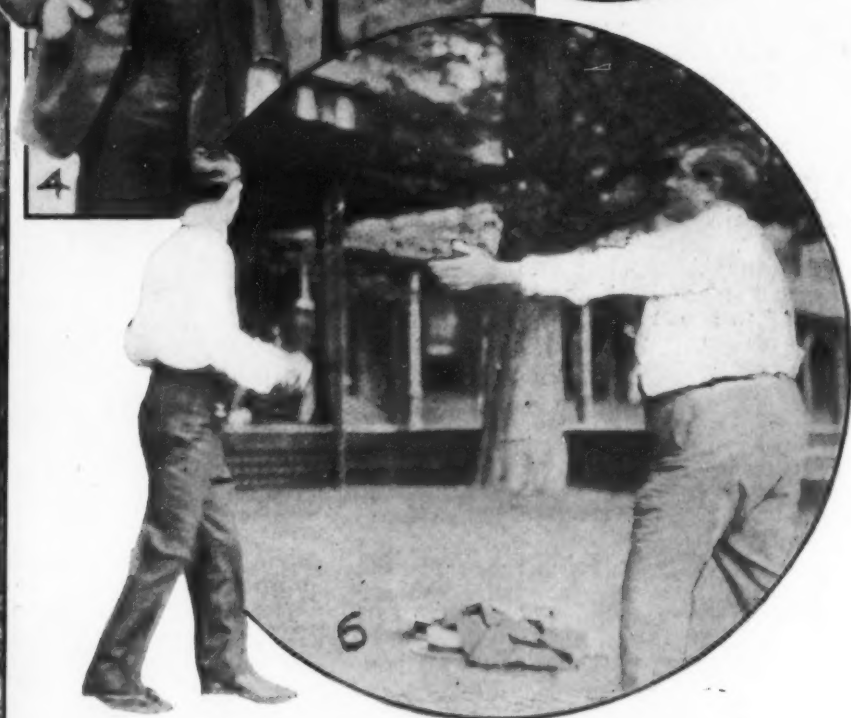
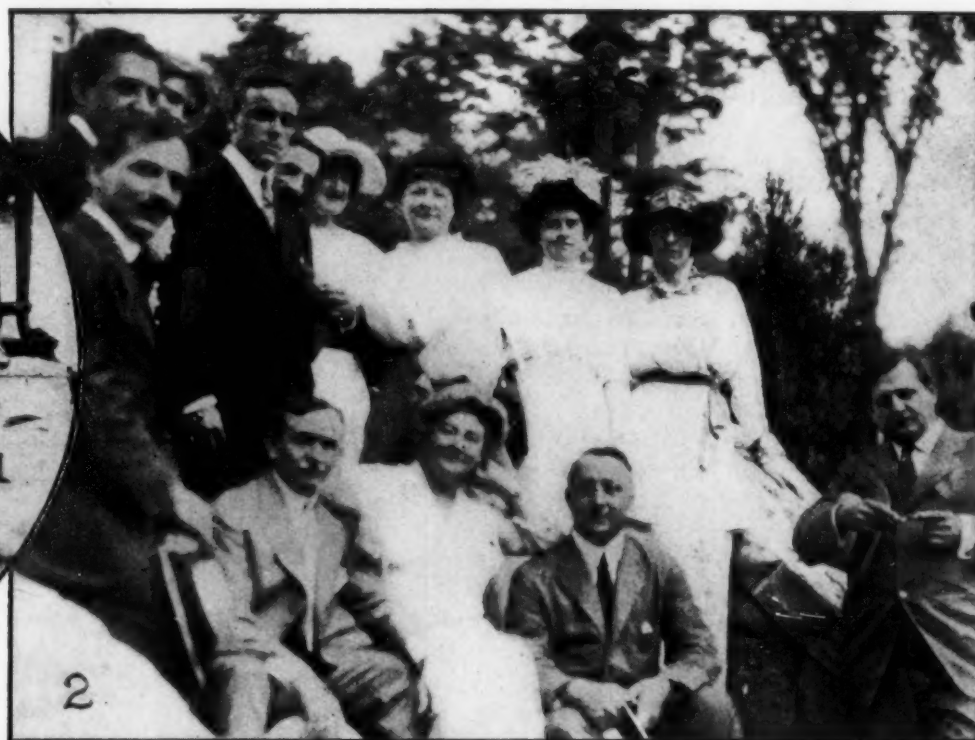
For the period of twelve hours, at least, this staid New England town, fortunately perched in the most picturesque portion of the Litchfield mountains, takes upon itself all the glory of being the musical center of the United States. The good people of the village and the surrounding country begin to assemble before the historic Congregational Church as early as four o'clock in the afternoon, forming a double line that gradually extends to the length of several city blocks, and wait patiently for the opportunity to hear some of the country's leading musical artists.

Two gentlewomen, proudly carrying on the work of their father and their father's father for the improvement of the condition of their townsfolk, may be seen here, there, everywhere, completing details so that everyone may have the best possible opportunity to enjoy the musical feast they have provided. They are Mary and Isabella Eldridge—names not to be omitted from the record of those people in America who are working to bring home to the people the benefits of music.

If the annual entertainment in behalf of the Norfolk Home Missionary Society were nothing more than its name implies there would be little excuse for detailed comment about it. But it is more. In many respects it is a model upon which may be founded a strong, communal love and appreciation of the good in music in every hamlet in the United States. But before this can be accomplished every hamlet must find its Miss Eldridge to sacrifice her time, energy and money, to look upon the venture, not as a vehicle for personal glory, but for the advancement of the people.

Carload of Notables from New York

On Wednesday evening of last week the nineteenth annual program of this unique series was presented. It brought to Norfolk a Pullman car full of musical personages from New York. Most of them participated in the program which enlisted the services of Minnie Welch Edmond, soprano; Mme. Ernestine Schumann-Heink, contralto; H. Evan Williams, tenor; Donald A. Chalmers, bass; Margaret Harrison, soprano; Flora Hardie, contralto; Thomas H. Thomas, tenor; Andrea Sarto, bari-



No. 1—A group of New Yorkers at Norfolk. The second figure from the left, standing: Bruno Huhn, the composer. No. 2, Reading from left to right, bottom: Gaston Dethier, Thomas H. Thomas, Mme. Schumann-Heink, Donald Chalmers, Evan Williams. Top row: Andrea Sarto, Mme. Dethier, Edouard Dethier, Charles Gilbert Spross; Margaret Harrison, Mrs. Katherine Hoffmann, Minnie Welch Edmond, and Flora Hardie. No. 3—The old church in which the concert took place. No. 4—Mr. Spross and Edouard Dethier. No. 5—Mr. Chalmers and two newly-found friends. No. 6—Evan Williams and Mr. Spross about to indulge in a friendly "catch-as-catch-can"

tone; Gaston M. Dethier, organist and conductor; Edouard Dethier, violinist; Katharine Hoffmann and Charles Gilbert Spross, pianists; Bruno Huhn, the eminent composer of songs; Prof. Gow of Vassar College, and many others prominent in the

musical life of the country were to be found in and around the old church.

It may easily be understood that every one in the long line of persons standing before the edifice quietly in double file did not expect to find a place in the pews. But there is nothing commercial or exclusive about this concert. The good people knew that if they were not among the lucky ones who could enjoy the program from within, they would be privileged to sit about the fine lawn that surrounds the church; that the windows would be thrown open and there would be an opportunity for every one to hear the music. At seven thirty, when the doors were thrown open, the long line was re-enforced by a trainload of enthusiasts from Winsted—that Connecticut town which has become famous in newspaper annals as the home of an extremely imaginative correspondent for certain New York newspapers, whose nature-faking dispatches about five-legged hens and dogs with voices like Amato's have provoked many a smile as they adorned the first pages of the metropolitan dailies.

There was no jostling for seats. It was a finely clad, eager, yet mild-mannered crowd of intelligent listeners. Gaston Dethier's own organ prelude gave way to Mme. Schumann-Heink's delivery of the air, "Woe! Woe unto them," from "Elijah" and the song, "My Heart Ever Faithful" from Bach's "Pfingsten Cantata."

It can easily be imagined that in this unique setting the great contralto was at her best. It seemed as if she were singing to her own people, and as if she were deeply conscious of the sympathy they felt with her. Her other solo numbers were the Spring Song from Saint-Saëns's "Samson et Dalilah," Schubert's "Erlking," the German folksong "Spinnerliedchen," London Ronald's "Down in the Forest," Mrs. Salter's "Cry of Rachel," Reichardt's "When the Roses Bloom" and Molloy's "The Kerry Dance."

Evan Williams's Success

Among the men singers in this country there is probably none who so quickly ingratiates himself with his audience as does Evan Williams. His very address, his genial, unaffected manner and the quiet assurance of his stage presence awaken responsiveness and touch a human note. He convinces one that a song is something more than words and melody and conveys unerringly the thought of the poem in the character of his tone and the spirit of his singing. Those who heard him sing the "Summer! Summer!" aria from Goring Thomas's "Swan and Skylark" will treasure the memory of the performance as one of the high lights in a vista of musical experience. It would be difficult to imagine a revelation more beautiful, more appealing in its fine sentiment. He sang as

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Evan Williams to Mme. Schumann-Heink: "Madame, will you pose for 'Musical America's' camera?"



Mme. Schumann-Heink to Evan Williams: "Why, certainly!"

REVOLT AMONG CALIFORNIA TEACHERS

One of the Dissenters Is Dr. H. J. Stewart, Who Urges Musicians Not to Join Association Until It Adopts Standardization—Italians of State to Erect a Monument to Verdi in Golden Gate Park—Yvonne de Tréville Furthering Her Managerial Plans in San Francisco

Bureau of Musical America,
376 Sutter Street,
San Francisco, Cal., July 23, 1913.

ALTHOUGH the recent convention of the California Music Teachers' Association has proved successful from many points of view, many prominent local teachers refuse to join the organization or, being members, never attend the meetings. Among these may be reckoned Dr. H. J. Stewart, who was formerly a member, but resigned some years ago. In response to an inquiry Dr. Stewart said:

"I cannot bring myself to write in a moment which, in my opinion, is doing more harm than good to the musical profession. Of course, I am in favor of organization, and during my entire musical life I have been an earnest worker in this direction; but our local association of music teachers in its present form is a danger to the profession and its policy is misleading to the public. There is, in fact, no test for proficiency for those who seek to join its ranks; therefore, it is probable that many incompetent people are admitted. Naturally, the public regards membership in this association as a proof of efficiency. Thus pupils are misled, and a positive harm is done to the reputable teacher. There should be a rigid system of examinations as a necessary qualification for membership. Until some such plan is instituted, it seems to me unwise for teachers of music to join this organization. Our local association is probably neither better nor worse than others. The same conditions prevail all over the country."

Raising Standard of Organ Music

Dr. Stewart was heard in an organ recital at the University of California, on July 17, assisted by Mrs. Carrie Brown Dexter, soprano. The Northern Chapter of the American Guild of Organists, of which Dr. Stewart is president, is trying to educate the people up to a better class of organ music in the State of California, and it hopes to reach a standard that will attract attention during the fair of 1915. Great interest has been shown the series of six recitals that have been given since June 8, in Oakland, Berkeley and San Francisco. Large crowds have attended these concerts and a new interest has been started. Those who have participated in this series are Dr. Stewart, organist of St. Dominic's Church, San Francisco; Mrs. Augusta Lowell Earthwaite, of First Baptist Church, Oakland; Benjamin S. Moore, of Calvary Presbyterian Church, San Francisco; Wallace A. Sabin, of First Church of Christ, Scientist, and Emanuel Temple, San Francisco; Uda Waldrop, organist of St. Luke's Episcopal Church, San Francisco, and Warren D. Allen, of First Presbyterian Church, Berkeley, who holds the new chair of music in San José, Cal. The examination that is necessary for admittance to this guild of organists is very rigid, as the candidate must be a master of the organ in every sense of the word.

San Francisco is to have a great monument erected to the memory of Giuseppe Verdi, by popular subscription of Italian residents of California. The marble tribute to the great Italian composer will be unveiled in October, as this month will mark the centennial of the birth of the master. The monument will be a gift of the Italians to the city of San Francisco, a gift which will represent a token of sympathy and gratitude of the sons of Italy to the people of San Francisco for their hospitality, particularly for the gen-

erosity shown by them to Italy on the occasion of the earthquake which destroyed Messina in 1908. The monument will hold a commanding position in the Golden Gate



Model of the Verdi Monument That Is to Be Erected in the Golden Gate Park, San Francisco

Park, near the Museum and facing the music stand where, thousands of people have heard Verdi's melodies played and sung. The San Francisco catastrophe of 1906 and a series of disasters that befell Italy have delayed until now the realization of the projected monument.

Opera Season at Dedication

Ettore Patrizi, editor of *L'Italia*, the newspaper that initiated the project, and who is also president of the Verdi Monument Committee, announces that the ceremony of the unveiling of the monument will be the occasion for the largest gathering of Italian people ever witnessed in San Francisco, for all the various Italian colonies spread throughout California will send representatives as well as Italian societies and lodges. One of Italy's best orators and scholars will be invited to San Francisco by the Verdi Monument Committee to deliver the oration of the day and an American orator of note will do the honors for America. The event will be made more attractive by an opera season during the month of October and part of November, in which several Verdi operas will be given. Mr. Patrizi is negotiating to this effect with some of the best Italian artists and conductors.

The subscription for the Verdi Monument fund is still going on, sums ranging from twenty-five cents to \$100 coming from all classes of Italians in every part of the State, among whom are many

workingmen eager to show their devotion to their immortal composer. The head office of the Italian Steamship Line has expressed its willingness to bring from Genoa to New York this massive monument free of charge. The monument itself is a real piece of art, and it was entrusted to the supervision of the Royal Academy of Fine Arts in Milan, and is due to the inspiration of one of the foremost Italian sculptors, Prof. O. Grossoni, who has devoted to it nearly a year of his time and attention. The gift is Italian in every detail, every part of it being made in Italy. On the pedestal of the monument an appropriate inscription written by G. Negri.

way. Miss de Tréville says she will never forget the experience of living out of doors with only the canvas of her tent between herself and the overhanging crags. Daily gallops through the valleys and the afternoons spent in climbing the surrounding peaks helped the diva to store up much energy for the concert campaign she has undertaken as her own manager. At some date in January San Francisco will hear this artist, who has made many friends in her short stay in San Francisco.

FREDERIC VINCENT.

MISS MACBETH FOR CHICAGO

Campanini Engages Her—"La Gioconda" with Ruffo to Open Season

CHICAGO, July 28.—Impresario Campanini cables from Parma, Italy, that he has engaged for the Chicago Grand Opera Company Florence Macbeth, the young coloratura soprano, who created somewhat of a sensation in London this Spring. Miss Macbeth was born in St. Paul, Minn., and her first teacher was Mrs. Frederick Snyder, widely known as the impresario in Minneapolis and St. Paul.

The Chicago Grand Opera season will be opened with a performance of Ponchielli's "La Gioconda" with Titta Ruffo and Carolina White in the leading rôles, instead of "Christoforo Colombo," originally announced as the inaugural opera.

Henri Scott, basso of the Chicago Grand Opera Company, spending his vacation at Germantown (Philadelphia), has sung in forty concerts during the past season and seventy-one operatic performances. He will be a member of the cast of "La Gioconda," the opening opera at the Auditorium.

CIVIC MUSIC FOR CHICAGO

Association Chartered to Give Concerts in Congested Districts

CHICAGO, July 28.—The Civic Music Association of Chicago has issued its first announcement, its charter just having been granted by the State of Illinois. The aim of the organization is "to promote and encourage the understanding, appreciation and study of the art of music and the development of musical talent throughout the community, principally by providing musical entertainment and instruction gratuitously or at little expense in the small parks, playgrounds and other civic centers."

Co-operating with the association are the commissioners of the city parks, the Chicago Woman's Club, the Amateur Musical Club and other organizations, as well as the Mayor of Chicago, Frederick Stock and Mrs. Ella Flagg Young. From November to March the association will provide Sunday concerts in the assembly halls of the different field houses. These halls, which seat from 300 to 600 people, are located in the congested districts of the different sections of the city.

Maine's Saco Valley to Have Its First Music Festival

BRIDGTON, ME., July 28.—This section of Maine makes its debut as a festival-giver next month, when the first annual Saco Valley Music Festival will be given here with Llewellyn B. Cain, of Portland, as conductor. Included in the list of patrons is Olive Fremstad, who has been spending the early part of the Summer in her camp near Bridgton. Included in the list of artists are Marie Sundelius, Susan Hawley Davis, Louis Victor Rousseau, Maurice LaFarge, Helen York, Frederick A. Kennedy and Howard R. Stevens. United for the festival are the choruses of Bridgton, Fryeburg, Kezar Falls, Steep Falls, Standish and Limington.



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AUSTRALIANS HEAR "VOICE OF ENGLAND" IN THEIR NEW CONCERT HALL

Clara Butt Cements Musical Good Feeling Between Mother Country and Its Antipodal Colony by Appearing with Kennerley Rumford as Opening Attraction in Melbourne's Auditorium—Gala Audience of City's Social Elect Makes Hall Look Like Great "Galleon"—American Singers, Directed by American Manager, as Succeeding Offerings at Auditorium



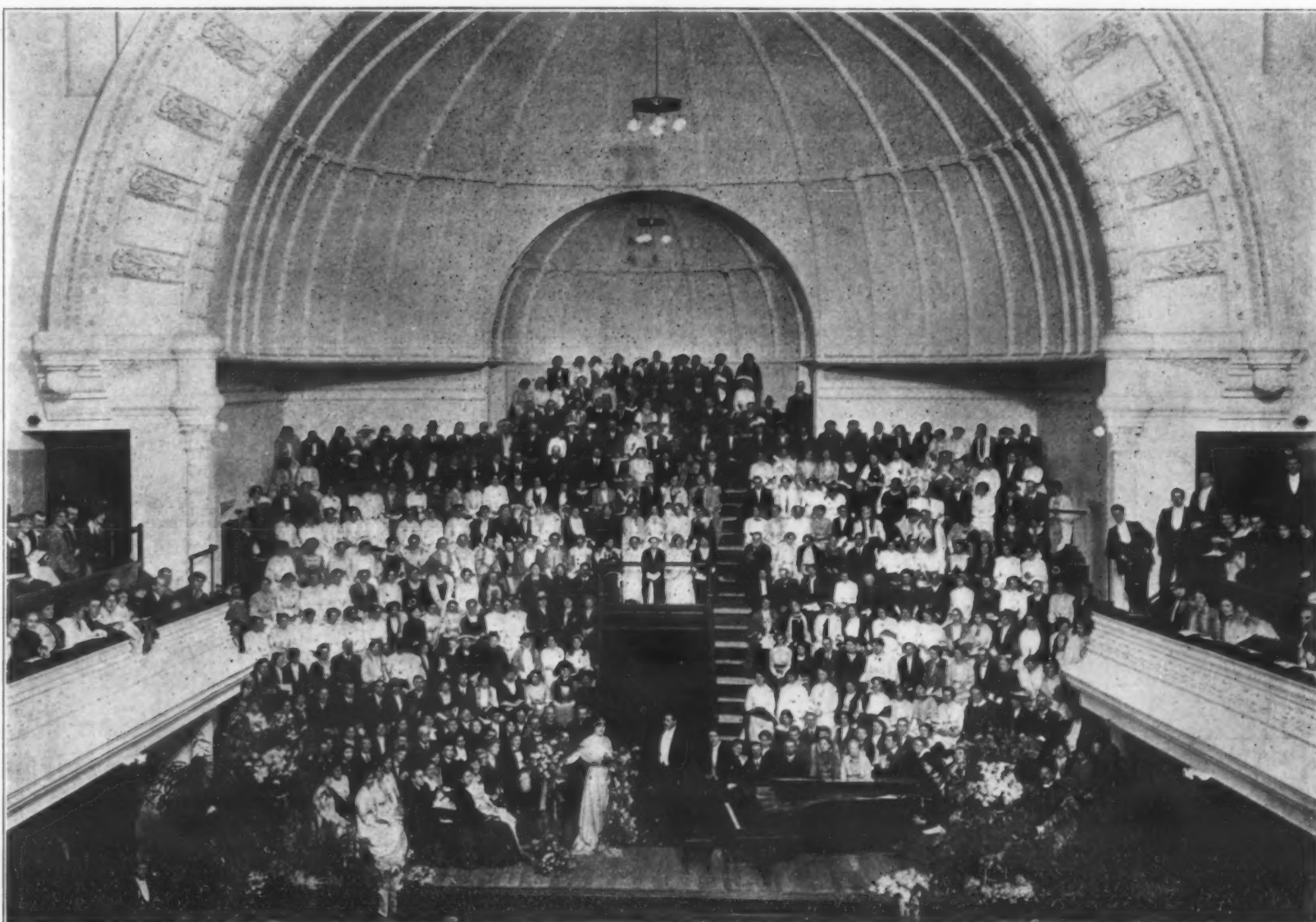
Clara Butt, in Foreground; Kennerley Rumford (on Her Right); Harold Craxton, below Mr. Rumford, and Their Big Audience in Australia

MELBOURNE, AUSTRALIA, June 12.—Melbourne recently found a solution for one of its vexing musical problems, that of gaining a suitable concert hall for the more intimate programs. This solution was similar to that found last Fall in New York, with its Æolian Hall, for Melbourne's acquisition is the new Auditorium built by J. and N. Tait, the enterprising Australian entrepreneurs. No more fitting event for English-speaking music-lovers could have inaugurated the hall than the joint appearance of the British concert stars, Clara Butt and Kennerley Rumford, especially as Mme. Butt is regarded as possessing "the voice of England."

With a graphic figure of speech a writer in the Melbourne *Argus* described the scene at the opening concert as follows: "The hall looked like a great galleon of the old days, or a magnified specimen of the ancient Venetian vessel of state—the Bucentaur—filled almost to the bulwarks with people. The two large tiers, balcony and gallery suggested the stern and facing these was the choir gallery, which suggested the bow."

Lending official dignity to the occasion was the Governor-General, Lord Denman, whose entry was greeted by strains of the British national anthem, played by Accompanist Harold Craxton. Outside on Collins street, immediately opposite St. George's, everything was confusion, for there was rushing to the hall by motor and tram, as well as on foot, an audience nearly approaching 2,400, which is the capacity of the Auditorium.

Most of the novelty of the evening dwelt in the opening of the hall, for Mme. Butt



A View of the Stage

[Continued on next page]

OPERA IN ENGLISH FOR PHILADELPHIA

**Campanini Favors Novelties—
Watts Leaves Orchestra—
Friction Denied**

PHILADELPHIA, July 28.—Cleofonte Campanini appears anxious to give this city something in the line of novelty during the approaching season of grand opera. Philadelphia can stand it if the importers of high-priced song will unbend sufficiently to cater now and then to the desires of those who pay the freight. "Madam Butterfly" will be one of the general manager's novelties, and the Chicago-Philadelphia operatic forces will have an opportunity of presenting the story of this too confiding Japanese lady in English.

Campanini says he wants to raise the standard of the "pop" operas which are to form the Saturday night feature of the season. "Madam Butterfly" in English will be followed by other equally ambitious efforts. The managers of the Chicago-Philadelphia company might do worse than pay a visit to the Metropolitan Opera House here. This palatial monument to the thrift of Oscar Hammerstein is jammed nightly at twenty-five cents a seat. Of course there are no \$1,000-a-night performers on the bill, but there are some paid that amount weekly, and their present managers are able to show a neat profit for themselves at the end of the year.

If we must have opera at \$5 a seat why not let such occasions be infrequent and give us popular opera often; not, indeed, at twenty-five cents for the best seats, but at a price commensurate with the salaries and purses of the vast majority of opera lovers? These attend the performance not on account of one particular star, but to hear well-balanced productions of the great works.

The Philadelphia Orchestra will have a new manager next season. Who he will

be has not been decided, but Harvey M. Watts, manager and publicity agent for the last four years, has resigned. Friction between Mr. Watts and Conductor Stokowski is emphatically denied by Andrew Wheeler, secretary of the Philadelphia Orchestra Association. Mr. Watts is now in Europe. His resignation will be acted on by the Board of Directors in September, upon the return from Europe of Alexander Van Rensselaer, president of the association. Mr. Watts gave as his reason for retiring his desire to devote his time to literary pursuits.

Friction Denied

In denying the reports of friction Mr. Wheeler said:

"Mr. Watts and Mr. Stokowski are on the best of terms. In fact, Mr. Watts intends to visit the conductor in Munich next month. We shall be very sorry to lose Mr. Watts because he has been a capable manager."

Those interested in the success of the Philadelphia Operatic Society are eagerly awaiting developments under the reorganization which took place at the recent annual election. It is whispered that under the new arrangement principals who have a "following" are to be given the preference over those who may sing as well but cannot induce a certain sale of seats. The efficacy of this scheme remains to be proved, for when tried in the past in many cases the box office showed that the "following" somehow didn't follow.

When the operatic society was organized the question of profit was not considered, the purpose of the founders being to exploit Philadelphia talent and to develop as far as possible young singers who had grand opera aspirations. Many singers, through their experience in the operatic society have won laurels in the biggest companies. Paul Althouse, the brilliant young tenor of the Metropolitan Opera Company, made his first public appearance as Faust for the society. Henri Scott is another grand opera star who was graduated from the same organization. The Aborns, Henry Savage and other producers have engaged soloists who first were heard with the operatic society, and few, if any, claimed a "following." None were selected for their ability to sell tickets. For the sake of art and for the future of the

AUSTRALIANS HEAR "VOICE OF ENGLAND" IN NEW CONCERT HALL

[Continued from page 5]

and her husband were welcomed back to Melbourne as old friends, as they had made a victorious tour through Australia five years before. On this reappearance they faced a gathering of the elite of Melbourne. "When an opera-goer hears Clara Butt," commented the *Australian Music and Dramatic News*, editorially, "the involuntary exclamation comes to the lips, 'What an Amneris!' or 'What a Dalila!' and indeed any Samson would have been as a wand in her hands, one would say, after hearing her in 'Softly Awakes My Heart.' But she is not in the least an opera singer who has missed her vocation; she is first, foremost

and all the time a concert singer who has found it." The same writer deplors the fact that there are only nineteen adjectives denoting appreciation, which are applicable, "as it is easy to use up all ordinary adjectives (and substantives to boot) when one is writing of two performers like Clara Butt and Kennerley Rumford."

Americans will be interested to know that the next artist to sing in the hall will be the noted American baritone, David Bispham, followed by a famous representative of Great Britain, John McCormack. Then comes another American singer, Mme. Nordica, under the banner of an American manager, Frederick Shipman.

operatic society it is to be hoped that commercialism and social preferment will form no part of the reorganizers' plans.

Outdoor Concerts

This is the season for *al fresco* concerts, and Philadelphia is a favored city in the matter of concert bands and orchestras. While the traveling companies which visit here are the best in the country the Quaker City has in its midst a musical combination that needs not bow before the greatest of the tourists. The Philadelphia Band, an organization of soloists under the leadership of Stanley Mackey, is heard on the City Hall plaza, and the concerts draw thousands from every section of the town. Conductor Mackey is a past master in the art of arranging programs so that every one of his concerts contains music suited for the widely diversified taste of a large community.

Innes and his famous orchestral band at Willow Grove are entertaining capacity crowds both afternoon and evening. Next week Wassili Leps and his symphony orchestra will come to the Grove, to be followed by "March King" Sousa and his band. The Municipal Band plays nightly in one or the other of the numerous city parks, and its concerts are a real treat for music lovers of slim pocketbooks who cannot pay ordinary concert prices.

S. M. G.

Opera Airs Introduced to Vaudeville by Edna Blanche Showalter

An example of the avidity with which American vaudeville audiences are receiving the better sort of music was found this week at the Union Square Theater, New York, where Edna Blanche Showalter, who sang the rôle of Minnie in "The Girl of the Golden West," made her vaudeville debut. Miss Showalter included an aria from "Madama Butterfly," as well as the "Polonaise" from "Mignon." With her brilliant delivery of the Thomas aria the soprano aroused the audience of this downtown theater to real enthusiasm. This was followed by that favorite of prima donnas, "The Last Rose of Summer." There was no mistaking the warmth of the welcome given to Miss Showalter.

French Musicians' Society Holds "Exams" in Musical Instruction

PARIS, July 15.—Under the patronage of Saint-Saëns, Théodore Dubois and Gabriel Fauré, there were held recently the examinations of the Société des Musiciens de France in music instruction. The judges were Messrs. Chapuis, Staub and Tiersot, of the Conservatoire, besides a number of other prominent musicians. The licentiate diploma for piano instruction was awarded to Misses Charpentier, Rousselon and Peronnet. The certificate of ability in piano

instruction was given to Misses Drancourt, Perrot, Cayron, Margotin, Gerber, Hanriot, Lasset, Prudhomme, Rudowska, Manissie and Tissot. Messrs. Lacoste and Cadalen received the violin certificate.

Melba Draws Throng to Covent Garden for Season's Finale

LONDON, July 29.—Despite the fact that many of London's social elite have left the city for the races at Goodwood, Mme. Melba attracted a large audience last night to the final performance of the Covent Garden season, when the soprano appeared in "Romeo et Juliette."



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Dear MUSICAL AMERICA:

A correspondent writes me partially to excuse the contemptuous attitude to everything musical in this country of Herr Waghalter, the little conductor of the Charlottenberg Opera House, in Berlin, who paid us a flying visit recently and whom I took to task. This correspondent reminds me that Herr Waghalter should be excused because he obtained much of his opinion of this country from artists who had been here and who had expressed themselves in uncomplimentary terms about everything American when they returned home to Germany.

Now, it so happens that just as I received this communication I came across an article entitled "Why Should Foreign Musicians Speak Ill of America?" which appeared in the Sunday edition of the New York Sun on April 6 and was written by the veteran and discriminating critic, William J. Henderson. It is very much to the point.

Says Mr. Henderson, referring to the last musical season:

"We have rarely been so visited by the celebrities of Europe. We have had pianists in legions, violinists in regiments and song reciters at least in maniples. The moment that their last recitals or concerts are given they leap upon an outgoing steamship and shake the dust of this hated country from their feet. They return to Europe, and once there they talk—and great is their talk! All they have to do when they reach the golden shores of Europe is to busy themselves in telling everyone that the Yankee pigs are still the Yankee pigs, that they are a nation of money grubbers, that they know nothing about art in any of its manifestations, that they have no musical atmosphere. In short, that this is the bottomless pit of hopelessness."

"Now, if each returning musician who says this would couple it with the admission that the idiotic Americans were utterly incapable of appreciating his art one would perceive some sort of consistency in the tale of woe; but there is none. Every one of these artists will assert, in one moment, that Americans know nothing about art, and in the next will tell of the tremendous triumph gained in the land of the Yankee pig."

Mr. Henderson then goes on to show how very superior the average musical performances in this country, whether operatic, orchestral or recitals, are to those in Europe, but is willing to admit that much of this superiority is due to the foreigners that come here.

Why is it, then, that some of them go back and have tales of woe to tell? The answer is a very simple one. While there are many great and distinguished artists in Europe whom we have received here with enthusiasm and rewarded grandly, at the same time we have turned down a great many European mediocrities, who, misled by statements that though we are very rich we are undeveloped in an artistic sense, have come to this country, where they expected to reap rewards which they never could dream of securing at home. These people, after unsuccessful tours, went back to report all kinds of mean things about us.

To be frank, we must admit that a number of artists of high rank, who won great success here, also have gone home and spoken most unkindly of us.

Investigation shows that the principal reason for this is that they never really came in touch with us. They traveled on certain railroads, they lived in certain hotels, they found the cooking unlike that to which they were accustomed, a life to

which they were strangers; they met, perhaps a few of the new rich who could not speak their language, and thus they remained strangers in a strange land and were glad to get back home to the cooking, the surroundings and the poor, old-fashioned hotels that you find so frequently all over Europe, especially in the South.

As a matter of fact, as Mr. Henderson shows very clearly in his article, the musical standard in this country, especially in the large and representative cities, is so high that only artists of the first rank can have any hope of success whatever.

Time and time again European celebrities have come here and fallen down, not because we lacked appreciation, but because our musical taste, our culture, and, above all, our experience with really great artists were such that we refused to recognize talents that were only of a respectable order, to use the most kindly expression possible.

Way back half a century ago, no doubt, things here pertaining to literature and the arts were in a very crude condition, and naturally the artists who came here, while they got a lot of money, were not favorably impressed.

"But we have changed all that," as the French said at the Revolution, and that is why certain artists have not been re-engaged at the Metropolitan, why concert tours of others have been interrupted, why our leading managers have not renewed the contracts of certain "celebrities" who came here, expecting to sweep the country.

Among the reasons which are sometimes given by Germans for rating our musical culture at a low figure is that while we may occasionally turn down some of their artistic deities we, on the other hand, exalt to the highest position German musicians whom they do not consider, by any means, to belong in the first rank.

One of the instances given is that of Josef Stransky, who has been with us now two seasons as conductor of the Philharmonic.

Mr. Stransky has certainly been received here with the utmost courtesy, and even, one might say, with some enthusiasm; but let us not forget that the viewpoint here is an entirely different one from the viewpoint in Germany. The viewpoint here is as to whether he could or could not meet the situation as he found it. Mr. Stransky was engaged to take hold of and reorganize the Philharmonic, one of the oldest organizations in America, it is true, but at the same time an organization which was in need of a man who could place it on the same artistic basis as the Boston Symphony and other American orchestral organizations. His problem, therefore, was constructive rather than directive.

Consequently, Mr. Stransky was judged at the start not as a man who could prove his claim to the highest artistic rank because he had a perfect instrument to play on, but rather as a man who had to take a valuable and time-honored instrument which had got somewhat out of tune and needed being remade.

In this work he showed such resourcefulness, such conscientiousness, such marked ability that his efforts were appreciated, particularly by our principal critics, who, in knowledge, in experience, in sincerity of purpose, as well as in sound judgment, have nothing to learn from their critical brethren on the other side of the water.

Mr. Stransky is doing for the New York Philharmonic exactly what Mr. Gericke did for the Boston Symphony Orchestra in a critical stage of its existence, and because of his success he has received the plaudits of music-lovers.

Efficiency in orchestral work is not attained in a day, and until Mr. Stransky has had his chance to show what can be done with his material, after the probationary period is over, it would be unfair to judge him from a purely artistic standpoint.

That we are not disposed, from ignorance or lack of experience, to rate a conductor above his merits, is shown by the fact that some of the most distinguished conductors who came to us from Europe and who still stand at the top of their profession in Europe failed to make good here.

The critics really reflect, in many cases, the attitude of the audience, and the audience is not composed of people who simply pick up off the streets, but of people who have been identified with music for years and have been subscribers to the Boston Symphony and other orchestral organizations and of whom the majority have traveled abroad.

The critics may be wrong, the audiences may be wrong—but it is seldom that you can find them both wrong.

Another correspondent, also in defense of Herr Waghalter, on the ground that he, by no means, is alone in his attitude to musical conditions in this country, reminds

me that last February Arnold Bennett, the well-known English writer, severely criticised us on the ground that we "never did and never will look in the right quarters for vital art." That we are simply imitative, with no original opinions of our own; that we associate art with Florentine frames, matinee hats, distant museums and flippant talk full of allusions to the dead.

Mr. Bennett further said that "the sole test of the musical public is that it should be capable of self support, that it should produce a school of creative and executive artists of its own, whom it likes well enough to idolize and enrich, and whom the rest of this world will respect."

Mr. Bennett, you remember, after a few weeks spent here, wrote a book about this country, which was fairly interesting on account of its bright style and its author's reputation. Had, however, it been produced by an unknown author it would have received scant, if any, attention.

The whole matter is simply that this country is so great, so wondrous in all its activities, and presents so many lights and side lights, that it is wholly beyond the scope of the little minds that come over here and try to understand it by traversing the country in a Pullman car, or stopping for a few days at some hotel kept by an Englishman or a German.

The discussion about Mr. Waghalter re-

MARY JORDAN ON NEW CENTURY OPERA STAGE WILL HAVE BIG ROLES



Mary Jordan, Contralto, Who Has Been Engaged for the Season of the Century Opera Company—Above, as "Amneris"; Below, Enjoying Her Summer Vacation in Jersey

Mary Jordan, the American contralto, who has had wide experience on the American concert stage and who is not without operatic experience, has been engaged by the Century Opera Company to sing leading rôles for the coming season. Miss

minds me that I received a very kindly letter, the other day, from Mr. Henry L. Higginson, the public-spirited Boston millionaire, who is so prominently identified with the splendid development and success of the Boston Symphony Orchestra.

Mr. Higginson writes: "It is always interesting to see how much a European, who has been on shore a short time, knows about this country and its conditions. It is rarely that their opinion is of any value whatsoever. I am always reminded of a German, who, sixty years ago, told me that we managed our factories badly; that we ought to have houses for the operatives and make them comfortable, to which I replied that we had them, and that I had seen them ever since I was five years old, to which he replied I was entirely mistaken. He also told me that if the Germans had not come over here at the time of the Revolution we should have been beaten and England would have owned the country to-day."

While Americans are going over to Europe in increasing numbers the number of Americans is increasing who are very glad indeed to get back to their own country again, after their experiences abroad—musical and otherwise.

Your MEPHISTO.

Jordan will be heard in "Aida," "Giocconda," "Trovatore," "Lohengrin," "Samson et Dalila" and other operas. Miss Jordan's successes of previous seasons will undoubtedly be duplicated in her new venture.

During the Summer Miss Jordan has sung at the Allenhurst Club and at the Stonybrook Assembly and will sing the contralto rôle in the "Messiah" at Ocean Grove in August. She has sung on Sundays at Elberon, N. J., this being the sixth consecutive season she has appeared there. Her concert season is being well booked and she will have many appearances outside of the opera.

WARD STEPHENS'S SUMMER

Noted Vocal Teacher Remains in New York to Meet Large Class

Ward Stephens, the noted vocal teacher, has been obliged to remain in New York so far this Summer in order to meet a large class of students at his studios in No. 253 West Forty-second street. Mr. Stephens has enjoyed remarkable success and reports that a number of singers of exceptional talent are studying with him.

Before Autumn it will be necessary for him to take more commodious studios, as pupils from all parts of the United States and several from Canada have already made application to study with him. Long experience as an operatic coach and teacher of the French, German, Italian and English songs has made Mr. Stephens's instruction of inestimable value. The high artistic standard that characterizes the work of his pupils speaks well for the seriousness of purpose, and high ideals that underlie their training.

Arthur P. Schmidt of Boston has already announced the publication of four of Mr. Stephens's songs: "The Rose's Cup," "Be Ye in Love With April Tide," "The Song of Birds" and "Amid the Roses." A number of prominent artists have signified their intention of using these songs in their recitals next season.

Joyce Albert in Von Ende School Recital

Joyce Albert, a pupil of the Stojowski preparatory course, appeared at the third Summer musicale of the von Ende School of Music, New York, and in a brilliantly played program won for herself much favorable criticism. Her most impressive selection was the "Hungarian Fantasie" of Liszt. Miss Albert has been prepared by Elsie Conrad, assistant of Mr. Stojowski, and will resume her studies at the von Ende School in its new building in the Fall.

Cecil Cunningham, "Iolanthe" Star, in Vaudeville Début

Described on the program as "the famous blonde beauty who scored so heavily in 'Iolanthe,'" Cecil Cunningham, the gifted young soprano pupil of Arthur Lawrason, made her vaudeville début this week at the Fifth Avenue Theater, New York, in a satire with music, "The Married Ladies' Club."

Albert Mildenberg to Conduct Concerts of His Works in France

PARIS, July 26.—Albert Mildenberg, the American composer, will shortly leave Paris for Granville, to conduct three concerts, at which some of his own works will be performed.

DIPPEL PLANS OPERA CIRCUIT FOR EUROPE

[Continued from page 1]

Symphony, the "Pastorale" and the "Efoica." Brahms is represented by the Second Symphony; Bruckner, by the Fifth, and Draeseke by the "Tragic." Tchaikowsky's "Pathétique" has been chosen as a fitting commemoration of the great composer's death, of which the twentieth anniversary occurs at this time.

The novelties include a "Sinfonietta," by Erich Korngold; a symphony, by Heinrich Zoellner; "Variations on a Choral," by Georg Schumann and a Richard Strauss work entitled "Festliches Praeludium," which will have its first hearing in Vienna on October 28 on the occasion of the opening of a new concert hall in that city. The Berlin production will mark the second for this work. It is interesting to note that England will be represented on the Philharmonic program by Elgar's Overture, "Cockaigne." A Serenade by Dvorak and a second production of the "Domestica" are also announced.

Max Fiedler, the eminent conductor, will also give us of his artistic plenitude this Winter. He is to appear with the Philharmonic Orchestra in several concerts, both in the hall of the same name and in the Beethoven Saal.

Of individual artists but few so far have made known their plans of campaign. Allan Hinckley, the American basso, who has lately been coaching here with King Clark and who has been engaged for the Chicago Opera by Mr. Campanini, will prior to this engagement be among the chosen ones who take part in the coming Verdi celebrations at Parma, Italy, when he will be associated with such artists as Caruso and Bonci in the "Verdi Requiem." Mr. Hinckley has been hurriedly summoned home to America by the sudden and dangerous illness of his father. Mr. Hinckley left on the *Imperator* from Cuxhaven.

American Tenor Re-engaged

Another American vocalist who long since established a name for himself in Europe is George Meader, the tenor, whose contract at the Stuttgart Theater expires this year, but who has not been allowed to sever connections with this city. He has already renewed his engagement for a further period of five years, but under more favorable conditions. In addition to a large increase of salary he is accorded an annual vacation of three months, which he may devote to concert work. The brilliant young singer, who is only twenty-seven, has decided upon Europe for this year's concert program, but next year he will be heard on the platform in America.

Eleanor Spencer, the pianist, is already making preparations for her approaching tour in her native land. As a final farewell to Europe, for a time at least, this artist will be heard in concerts for which she has been engaged, at Queen's Hall, London, under the baton of Sir Henry Wood.

As a sequel to the notice appearing in the July 5 issue of *MUSICAL AMERICA*, anent the strange disappearance of the New York music student, Benjamin Marsh Hoffman, it is gratifying to record that the missing man has been found by his brother, Frederick Hoffman. Mr. Hoffman traced the wanderer to a small Berlin pension, where he was discovered in a very grave state of health. He was known to be a victim of acute melancholia, and previous to being found had been wandering about aimlessly, in very depressed spirits and without resources. He has now been removed to a sanatorium and gives promise of a good recovery. His rescuer, Frederick Hoffman, is the popular baritone who has achieved no little success in Europe in recent years, both in opera and on the concert platform. He has sung in France, Switzerland and

Germany and will this year again give a recital in Berlin of songs in German, French, English, Italian and Russian. Included in the month's musical publications is a new symphonic piece for orchestra and choir by the noted English composer, Frederick Delius, a sample of whose style was given us here in Berlin last Winter by Thomas Beecham and his visiting orchestra. The new work is entitled "The Song of the High Hills" and will receive its first hearing shortly in London.

Opera School at Coburg

The School of Opera, Coburg, which is under the protectorate of Her Imperial and Royal Highness Duchess Marie of Saxe-Coburg-Gotha, Grand Duchess of Russia, and a long list of other royalties, announces the inauguration of its Summer course. Through its enterprising president, Baroness von Horst, a concise little brochure has been issued in which are given, besides a full list of the executive and pedagogical staff, a detailed summary of the branches of study of this institute. Of these the most important are the vocal department, operatic and dramatic department, choral and instrumental departments, and languages. After quoting the complete curriculum, fees, certificates obtainable by students, rules and regulations, special privileges afforded students, such as free tickets for the opera and free scholarships, the booklet closes with a short account of Coburg itself and its environs.

With the successful termination of its first session, which has proved highly gratifying to its shareholders, the Deutsches Opernhaus, Charlottenburg, publishes its repertoire list, and hereby we may glean some insight into the real character of this popular house. Between the periods November, 1912, and June, 1913, no fewer than thirteen composers were represented on this stage. Of these, Beethoven heads the list with fifty performances. Then come Weber, with forty-eight and Mozart with twenty-eight. The German element is by far the strongest, even without Wagner, which goes to prove once again how faithful the Germans (and in this case it is the great German middle class) have remained to their national composers. Of the foreigners on the list Puccini leads the way with twenty-two productions of "The Girl." Sullivan ("Mikado") has twenty-one and Tchaikowsky ("Eugen Onegin") fifteen.

Operette with Ten Composers

The management of a Parisian variety theater announces for next Winter an original novelty to be styled "The Operette of the Ten," on whose composition ten well-known composers will be set to work. They are Camille Saint-Saëns, Xavier Leroux, André Messager, Camille Erlanger, Reynaldo Hahn, Charles Lecocq, Hirschmann, Cuvillier, Rudolphe Berger and Willy Redstone. Each of these is to write two numbers without concerning himself with the work of the others. The librettist will be Paul Perrier. This eccentric and fantastic idea may be regarded as an echo of the highly successful "Revue of the Ten," which "ragged" in Paris last Winter. A dash of spice is added to this new concoction, however, in the form of a competition for the audience, which is to be invited, in the intervals between the different scenes, to puzzle out the names of the composers of the numbers which they have heard. The successful candidate receives a prize of 500 francs. As most, if not all the composers, are French, and as the audience will be French, one may reasonably anticipate some exciting moments when the genuine Gallic temperament gets going at full speed and no doubt there will be cinematograph operators in the mêlée.

F. J. J.

Chicago Hears Opera Symphony in Park

CHICAGO, July 28.—The season of grand opera combined with symphony concerts began this evening at Ravina Park under the direction of Attilio Parelli, well known in Chicago as one of the musical directors of the Chicago Grand Opera Company. A large audience came from the North Shore suburbs as well as from the city. "Lucia di Lammermoor," by Donizetti, was presented with Jennie Dufau, coloratura soprano in the title rôle; Leonid Samoloff, as *Edgardo*; Louis Kreidler, as *Henry Ashton*; William Schuster, as *Bide-the-Bent* and Harry Davies as *Arthur*. The first and second scenes of the second act, including the sextet and the Mad Scene of the fourth act, comprised the operatic part of the program, which was one of much merit.

M. R.

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Press Criticisms of Third London Concert:

THE REFEREE, July 6, 1913.—"It was beautifully played, the perfection of ensemble, as at the previous recitals, suggesting two minds with telepathic understanding."

MUSICAL NEWS, June 28, 1913.—"Individually they are accomplished artists, and united they have attained to absolute unanimity, which makes their performances singularly restful. Mrs. Mannes has a charming touch, which blends perfectly with the tones of the violin; it is rare indeed to hear the piano part so unassertive, yet by no means subdued. The restraint, finish, and delicacy with which the two modern works were played presented them in something very like a new light, and, if resistless energy and passion were missing, a fascinating sweetness and fleckless purity were gained."

DAILY TELEGRAPH, July 3, 1913.—"It was played with sympathy and understanding. There appeared to be the completest unanimity between the players, whose ensemble has, indeed, been one of the most agreeable features of the present musical season."

THE GLOBE, June 25, 1913.—"The chief charm of the playing lay, however, not in individual excellence, but in the complete sympathy existing between the two performers. Their balance and blend were extraordinarily good, and the fact reflected as much credit on their intellectual, as on their intuitive powers."

SUNDAY TIMES AND SUNDAY SPECIAL, June 29, 1913.—"It included the 'Kreutzer' and their accord of sincere feeling and fine balance and blend of tone made for an enjoyable rendering of the ever-welcome work."

THE REFEREE, June 29, 1913.—"... and again delighted their listeners by the perfection of their ensemble."

MUSICAL STANDARD, June 28, 1913.—"... an excellent pair they make; their interpretations are sympathetic, and distinguished by good solid technical proficiency. ... All these were played splendidly and with a full appreciation of their inner meaning."

THE WESTMINSTER GAZETTE, July 2, 1913.—"Mr. and Mrs. Mannes are certainly very accomplished artists, and it will be a pleasure to hear them in London again."

DAILY GRAPHIC, July 3, 1913.—"Mr. and Mrs. Mannes again displayed their unique faculty of playing in perfect sympathy with each other."

EVENING STANDARD AND ST. JAMES' GAZETTE, July 3, 1913.—"The performance was notable for the blend of tone and harmonious ensemble born of the perfect understanding which exists between the two artists, whose work at their previous recitals has proved to be of such artistic value and musical interest."

LONDON TIMES, July 3, 1913.—"The whole Sonata and the pieces which followed it were played with rare sympathy by Mr. and Mrs. Mannes."

THE MORNING POST, July 3, 1913.—"The Sonata was played with the fine understanding that has distinguished the efforts of these artists, who gave further proof of their gifts on this occasion by the performance of a series of pieces by modern composers, among them Wolf-Ferrari, Sibelius, Debussy and Max Reger."

THE DAILY EXPRESS, July 3, 1913.—"The artists performed it, and also compositions by Wolf-Ferrari and Sibelius, with the unanimity and fluency which have marked their playing during the previous recitals."

THE GLOBE, July 3, 1913.—"Mr. and Mrs. Mannes played the work admirably, and they kept up to their own standard in the rest of the programme."

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ECHOES OF MUSIC ABROAD

Vienna to Be First to Hear Richard Strauss's New Orchestral Work—Composite Metropolitan-Chicago-Boston Casts at Covent Garden—Great Artists Differ as to Necessity for Practising—German Reviewer Discovers Clara Clemens's "Slavic Temperament"—How a Misguided Admirer of Chaliapine Ruined a Scene in "Ivan the Terrible" at Drury Lane—New Vogue for Vocal Quartets in Berlin

RICHARD STRAUSS'S latest work is a "Festival Prelude" destined for the inaugural concert of Vienna's new Konzerthaus on October 19. Afterward it will be given in Berlin and Leipzig under Arthur Nikisch's baton. The "Festival Prelude" is a composition for orchestra and organ and bears the opus number 61.

CASTS at Covent Garden have a peculiarly "homey" aspect for the American visitor to London just now, whether his personal allegiance be claimed by the Metropolitan, the Chicago or the Boston company. A recent performance of "Rigoletto" in which Melba was the *Gilda*, had Dinah Gilly for the name part, John McCormack as the *Duke* and Louise Berat, Minnie Egner, Gustave Huberdeau and Armand Crabbé, all of the Chicago company, in lesser rôles.

During the following week Giovanni Polacco once more demonstrated his Campanini-esque capacity for work by conducting on all six evenings. The Monday "Louise" had Minnie Edvina, Gustave Huberdeau, Lenora Sparkes, Mme. Berat, Ruby Heyl and Miss Egner from this country's institutions; on Tuesday evening Destinn was the bright particular star of "Don Giovanni"; while in the Wednesday "Tosca" there appeared with Mme. Edvina and Antonio Scotti the tenor Martinelli, a Metropolitan newcomer for 1913-14. Thursday's "Madama Butterfly" brought together Destinn, Leveroni, Egner, Sammarco and Martinelli. Crabbé, Huberdeau and Gilly were all conspicuous in the Friday "Samson et Dalila," and Saturday's double bill had Destinn and Walter Wheatley, engaged for the Century Theater, in "Cavalleria Rusticana" and Alice Nielsen, Martinelli, Sammarco and Crabbé in "I Pagliacci."

Covent Garden's patrons have been interested in the first essays of two of its most approved tenors in new rôles. John McCormack has increased his repertoire by singing *Roméo* for the first time on any stage, while Martinelli had never appeared as either *Canio* or *Pinkerton* before this London season. The basso Marvinini, of whose "vocal dignity and imposing personality" Oscar Hammerstein is officially expecting much at his new American Opera House, is singing at Covent Garden just now.

JUSTIFIED by the success of his two Berlin concerts last Winter and his participation in the more recent Bach-Bethoven-Brahms Festival, Max Fiedler will increase his activities next season and conduct a series of concerts with the Philharmonic Orchestra in Beethoven Saal. This ex-conductor of the Boston Symphony Orchestra, instead of returning to Hamburg, whence the Boston post had lured him, has made Berlin his headquarters since he went back to the Fatherland.

WHETHER the great artists practice much or little, or, indeed, at all, is always a matter of more or less interest to the lay mind. Just the other day Fritz Kreisler said somewhere that, in his opinion, if one practises strenuously when young the fingers should retain their suppleness through later years and that the notion of its being essential to practice many hours a day is the result of self-hypnotism, which really does create the necessity.

On the other hand, Pablo Casals, the celebrated Spanish 'cellist, than whom probably no greater artist in any field lives, confesses his belief in constant hard work and practice. "I give every moment I can to practice," he says; "I envy the fortunate ones who can dispense with it, but for myself I cannot."

Liszt himself is said to have practised not less than ten hours a day for many years, and Spohr followed a similar policy with his violin. The story that Paderewski

frequently practiced during fifteen of the twenty-four hours of the day during his years of special training for his career is doubtless a flagrant exaggeration, but even now he puts in never less than five or six hours a day, according to the *Monthly Musical Record*.

Eugen d'Albert, the Beethoven giant among pianoforte interpreters, is a modern who does not go to any extremes in the matter of practising. Two hours, he as-



Gabriel Fauré in His Paris Studio.

WHILE there may be reason to question the ultimate worth of Gabriel Fauré's works, it cannot be denied that the composer occupies a most prominent position among present-day French masters. If his inspiration is not of the deepest he is, nevertheless, one of the best technically equipped musicians France has produced. He has written numerous songs that have found favor with concert artists, piano and orchestral works and chamber music, and this year his first operatic effort, "Pénélope," was produced in Paris. Fauré has also won many friends in his capacity as director of the Paris Conservatoire.

serts, constitute his maximum. But then d'Albert would rather spend his time composing operas than keeping in form for concert playing; it is doubtful, indeed, that he would do any concert work whatever were he able to achieve the success he covets as a composer for the lyric stage. Even as it is his frequent rough edges and carelessness in his playing tax the patience of his most loyal admirers at times. With Rubinstein, too, overwhelming pianistic genius that he was, wrong notes were of frequent occurrence.

Emil Sauer says that four hours is his daily average, which is a sensible time limit for the average pianist.

Singers, too, follow individual rules. Adelina Patti, both on the day of a concert and on the preceding day, not only refrained from using her singing voice but refused even to talk. Clara Butt says that she does not use her singing voice for days before a concert, as "there is no use in tiring it out unnecessarily."

WHILE Ossip Gabrilowitsch has been developing his bent for conducting and giving monumental series of piano concerts illustrating the development of the pianoforte concerto, his wife, Clara Clemens, has been reappearing as a concert singer. In one German city a local critic unfamiliar with her relationship to Mark Twain and dazzled by her husband's name referred to her "Slavic temperament."

OBVIOUSLY London has need of the inflexible rule of German opera houses against permitting floral tributes to be handed across the footlights or from the wings to the singers. It at least could have prevented the collapse of one of the most powerful scenes in "Ivan the Terrible" the other evening when the Rimsky-Korsakoff opera was given its first London hearing at Drury Lane, with Feodor Chaliapine in one of his most impressive characterizations.

"Conceive the situation!" says the Lon-

don *Daily Telegraph*. "In Rimsky-Korsakoff's work the incomparable Russian artist, in the rôle of the ruthless despot who gives his name to the opera, makes his first entrance on horseback at the climax of a scene of frenzied excitement, in which the populace, terrified at the approach of the Tsar and his soldiers, who have just strewed Novgorod with the corpses of helpless, innocent people, rush about panic-stricken before groveling on their knees to the tyrant. Yet on Tuesday night all the realism, all the excitement, all the terror of the scene—and, let us add, the whole effect of Chaliapine's marvelously sinister and forbidding 'make-up'—were discounted by the egregious folly of some person—or persons—who sent a laurel wreath to be handed up to him. Of course, it ought never to have been presented at such a moment, and very obviously against his wish the artist received it, his deprecating look and gesture conveying a wealth of meaning and a well-deserved reproof."

Hearing "Ivan" immediately after "Boris Godounoff" and "La Kovantschina" the same writer finds in it, inevitably, several of the characteristics of the Moussorgsky operas. The great point of similarity lies

here to help Oscar Hammerstein make "opera-in-English" history and live up "The Children of Don" at the London Opera House Mme. Jomelli has found much favor with the Londoners as a concert singer. At Mr. Hammerstein's house she appeared in "Il Trovatore" as well as the Josef Holbrooke music drama.

The new owner of the London Opera House, E. A. V. Stanley, is now carrying into effect one of his purposes announced at the time he took that white elephant off the American impresario's hands—namely, to arrange a series of special musical matinees by conspicuous figures on the concert stage. The first of these was given the other day by the new Hungarian wonder-child, Duci Kerekjarte, whose violin playing and tender years have proved an irresistible combination to the prodigy-loving London public. He is a native of Budapest, where he was born on a Christmas Day. He is now eleven. He played the piano at three, made a public appearance at five, at six was presented with a miniature violin by two parents, and at nine was giving concerts in Vienna, Budapest, Bucharest and other cities.

VOCAL quartets seem to be in demand in Berlin. Two new ones are to enter the concert field there next season. In both cases the soprano gives the professional name to the organization. One will be the Claire Dux Quartet, headed by the Berlin Royal Opera soprano who distinguished herself at Covent Garden during the recent German season there. Her associates will be Ella Gmeiner, a sister of the better-known concert contralto, Lula Mysz-Gmeiner; the tenor Pancho Kochen and the baritone Robert Korst. In the new Goette Quartet an American tenor, Georg A. Walter, Emmi Leisner and the baritone von Raatz-Brockmann will be Elfriede Goette's singing companions. Prof. Hugo Rüdell is to be the accompanist.

A quartet that established itself quickly in popular favor in Berlin a few years ago was that composed of Jeannette Grumbacher de Jong, a Dutch soprano of much charm; Therese Behr, whose success on the German concert stage has not been prejudiced by the disparity between her somewhat dry and wooden voice and her authoritative understanding; Ludwig Hess, the tenor, now a familiar figure in New York's music world, and Arthur van Eweyk, the Milwaukee baritone, a Berlin resident of long standing. When Hess withdrew Paul Reimers stepped into the tenor breach. Artur Schnabel, the pianist, who is Therese Behr's husband, brought his fine art to the accompaniments and some memorable performances were given during several years, Brahms monopolizing the programs.

OVER in Australia a French-Canadian mezzo-soprano has demonstrated that preliminary press-agenting is not indispensable to a success with the average public if the artist has time to stay on the spot and continue striking while the iron is hot. Arriving in Sydney almost unknown, she remained long enough to sing her way into the musical affections of a large public and when she moved to Melbourne the musical inhabitants there were not slow to recognize her artistic worth.

There is no lack of variety in this young mezzo-soprano's repertoire. She draws freely upon the modern Frenchmen in her song programs, there are Rossini and Donizetti arias, the German classics are not neglected, and she keeps an abundant supply of English and American songs in readiness. At her farewell concert in Sydney she introduced to Australia three of Charles Wakefield Cadman's Indian lyrics—"The White Dawn is Stealing," "The Moon Drops Low" and, of course, "From the Land of the Sky-Blue Water."

Mme. Gauthier is making a leisurely jaunt of her round-the-world tour. A sister, Juliette Gauthier, is in Italy preparing for the opera stage, on which she also has had some experience.

AFTER being a member of the Wiesbaden Court Opera forces for thirteen years Martha Leffler-Burckardt, who is remembered in New York for a brief Metropolitan visit during Heinrich Conried's last season, has reached the end of her engagement there, as she is to go to the Berlin Royal Opera in the Autumn. Her farewell rôle in Wiesbaden was *Isolde*. Like the Berlin Royal Opera, the Wiesbaden Court Opera is dependent upon

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 9]

the Kaiser for the staff of operatic life. In some instances it has acted as a cradle for young singers destined eventually for the larger institution, but not to so great an extent as might naturally be expected, as some of the singers find themselves side-tracked there indefinitely, while others, after serving their first apprenticeship, accept engagements elsewhere as soon as un-renewed contracts provide a loophole.

Mme. Leffler-Burckardt, who ranks as one of Germany's better dramatic sopranos, made her New York debut in the perform-

ances of "Die Walküre" that introduced Berta Morena to American opera-goers.

THERE was erected recently a monument to the late Samuel Coleridge-Taylor over his grave in the cemetery at Bandon Hill. It is said that "in its purity, simplicity and solidity"—it "represents well the character of the lost musician." The inscription was the inspiration of Alfred Noyes, the poet. The widow of the composer has been placed on the Civil Pension List, which assures her the sum of \$500 a year.

J. L. H.

OPERA AN "INSOLENT ART," SAYS HARVARD MAN

OPERA is characterized as "a doubtful, caste-making, extravagant and insolent art" in an article in the *Harvard Musical Review* by Hiram K. Moderwell, a Harvard graduate who has been studying music for the last year in Paris. Not only for poor acting, bad morals and extravagance, but because he thinks it is more often than not poor music does opera excite the ire of Mr. Moderwell.

"Opera has found its means of making its occasional excellences seem much more excellent, and its poverty seem riches," he says. "Put a man in a dark room and ask him to focus his eyes for a long period of time on a light spot and you produce in him a species of hypnosis, an extreme passivity, amenability to all suggestions, even the most foolish, and increased nervous sensitiveness."

"Then add to this state—which is that produced in the opera house—the power of sound, the power of mere musical sound, and he becomes emotional and childlike, an animal quite different from normal man, with a different psychology and a different set of moral standards."

"For, let a modern orchestra play a pure triad—only one—with its vibrating yellow violin tones, the shimmering white of its wood, the blazing red which its brass can make visible, the narcotic quivering of the harp, and the barbarous rumble of the tympani—one chord only, and people are in a state where they cannot discern between their right hand and their left, where a papier-mâché dragon is terrifying, and prostitution beautiful. It is a neuropathic state."

"We are thus not often in a state to realize the actual poverty of the message which opera brings. But does it need a detailed analysis? Surely we have all,

while sitting through an opera, waked up suddenly to realize that the singing was bad; that the story was absurd; that acting didn't exist; that the music was incomprehensible; that the costumes were in wretched taste. Surely, we have once or twice sighed at the flashy vulgarity of our opera house itself, and felt a sinking of the heart at the unvarying splendor of the gowns on the first floor."

Indeed, continues Mr. Moderwell, one must make many reservations before one can give even respect to modern opera.

"Its plots are silly or sensual," he says, "and never so good as in the corresponding novels; its dramaturgy is never so good as in the play; its acting is rarely so good as in the theater; its music is rarely so good as in the concert halls or cheap song recitals; its singing is its greatest claim to glory, but this is so mingled with the straining after effect which a simple *lieder* singer would have the taste to avoid that often we find it not worth while to sit through the bad for the sake of the good. Separately the elements are practically all inferior."

Apart from these artistic considerations Mr. Moderwell has cause to find fault with opera from the standpoint of the sociologist and economist.

"While opera is by no means accessible to all," he says, "it is in a very real sense supported by some of the bread line. The seamstress working for months at \$4 a week on the costumes for a single scene, all the hacks of musicians who do the great necessary mechanical work, the stage hands working feverishly between the acts, and the thousands of poor (and often worthless) music students struggling on somebody's sacrifice to reach the alluring top—all these are organic and ignoble parts of the blazing institution of opera."

STRANGE CASES OF LOSS OF MUSICAL MEMORY

SOME remarkable cases of the sudden loss of musical memory have lately been collected from medical records, according to *The Musician*. One of the most notable, as well as one of the oldest, is that of the French pianist, Emile Prudent, in 1852.

One day, in a concert, while playing his own concerto with orchestra, he lost all consciousness of the connection between the notes, and from that time he had music only as confused sounds; neither from his own playing nor from that of the orchestra could he gain a distinct idea, and found that he had completely lost the ability to read the notes. From this attack, however, he soon recovered; the gravest symptoms disappeared the next day, but from that time he could play only from notes.

In 1873 the tenor Barré, during a performance at the Opéra Comique in Paris, lost all musical understanding; he could neither comprehend what the singers sang nor what the orchestra played, nor even sing a single tone himself. Otherwise his intelligence was intact; he understood what was said to him in ordinary speech, but had no remembrance of anything connected with the opera he had just sung, nor of anything else belonging to his repertory, neither words nor music.

A third case was that of a music teacher who, after a severe headache, sat down to the piano and began to play from memory. Feeling uncertain about the music she took the notes to reassure herself, but found to her astonishment that she could not read them, though she saw them dis-

tinctly; she could, however, read the words between the staves. Singularly enough, she retained her musical understanding; when others played she recognized their selections and could herself sing without music. Little by little in three days she regained her former ability; first her knowledge of the notes as regards time and rhythm, then for pitch, and in five days was able to play with her former facility. Physicians declare these instances of mental failure to be inexplicable.

Munich Singers to Pay Return Visit to Milwaukee Germans

MILWAUKEE, WIS., July 24.—Milwaukee Germans will be given a chance to reciprocate the splendid reception given them on their recent concert and sightseeing tour through Germany. News has been received here that singers of Munich, inspired by the success of the Milwaukee German singers, are planning a similar tour through the United States. Aurelia Schlecht, a teacher of Munich, who is visiting this city, makes the announcement: "The visit of the American singers seems to have exerted a great influence upon the people of my home town, for no sooner had they left the city when plans for a concert tour throughout the United States were immediately formulated. Although nothing definite had been settled at the time of my departure I am certain that the plan will be realized. Of course, they will favor Milwaukee with an extended visit."

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Part of the Delegates, "Snapped" After a Meeting of Association Convention, Described Fully in Last Week's Issue of "Musical America"—At Right of Lower Picture, in White, Mrs. Blanche Ashley. To the Left of Mrs. Ashley, Fred G. Ellis, President Southern California Music Teachers' Association. Behind Mr. Ellis, Alexander Stewart, President Alameda County Association. Beside Mr. Ellis, on Left, State President Bretherick. Next, J. C. Manning

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By MRS. W. H. JAMISON

[EDITOR'S NOTE—Below are reproduced portions of an address made before the recent convention of the California Music Teachers' Association by Mrs. W. H. Jamison, of Los Angeles, Western District Vice-President of the National Federation of Music Clubs.]

EVERYTHING that we do for ourselves in a musical way advances the cause of music everywhere, but we Americans are beginning to realize the necessity of working more specifically for our own country. Before we can achieve the results at which we are aiming we have some things to overcome, some prejudices to combat and some things to acquire, among the latter being that most subtle something called "atmosphere."

There would seem to be no reason why an American living in Europe should be able to teach American students in better fashion than if he lived in his own country, yet our students study with them there in preference to staying at home and many times return in the condition of one I know who has stayed abroad for several years. She says she "just hates English

songs" and she "just hates to sing in English" and she longs to get back into the proper atmosphere. Now this student, like many another who says the same thing, is perfectly sincere and honest, and, instead of criticizing them for lack of patriotism, we should look for the cause of the defection and try to remedy it.

It is not because we do not have good teachers in this country, for we *do* have them, and not only are we sure of that fact ourselves, but the unprejudiced foreigners know that it is true. They sneer at us for coming to their teachers in such numbers, and call us commercial, while they are taking our money. That accusation we disprove when we pay them enormous sums every year without getting our money's worth.

There is reason in what is claimed in regard to the atmosphere, and even as a matter of business, from which atmosphere is indeed far removed, we should have one of our own. Then we could keep a larger percentage of our students here for the greater part of their education and provide a satisfactory environment for them when they return. We

want fewer imitations of the "made in Germany" article, for we could never be anything but imitation French or German or Italian at best, and if we cannot make a success by being genuine we surely cannot make one when we are nothing but an imitation of something which is genuine.

Can't Buy Atmosphere

Atmosphere is not something for which we can pay a lump sum and then have it delivered, ready for use; if it were, we might perhaps make a desperate effort and buy one. It is intangible, illusive and almost impossible to describe to one who takes things too literally, yet every sensitive person knows that it exists, and that the right kind of an atmosphere can be called into existence by certain conditions. We have the power to supply these conditions and the rest will come about as a natural result, without effort upon our part.

Each European country must have created its own special brand, for we know that in times past they have suffered from a lack of it, even as we are now suffering. How much atmosphere did Germany have when the masters whose very names we revere were making such desperate struggles to maintain, not only their musical ideals, but their very lives as well? How much atmosphere did Bayreuth have until the great Wagner's music dramas were successfully produced there? And yet there are those among our own people who say that we cannot successfully produce an American opera, because we have not the proper atmosphere. Originally it is probable that the "atmospheric" conditions of Germany did not compare with those of California, and we know that what any other country has done we can do.

Returning students do not talk for long

without telling of their wonderful opportunities for hearing orchestral music, for hearing chamber music and for seeing opera. Then we understand wherein they have had a very real advantage in studying abroad, for in the almost universal love for concerted music, which is a part of the very life of the residents of these countries, we find the chief cause for the difference between their atmosphere and our own. The study of voice or piano or violin is only one part of a real musical education; and the attendance at concerts and operas, where we need only to open our minds and hearts and let in the floods of melody, is a very agreeable way of acquiring another, and an equally necessary part.

We have made wonderful strides in the number and the quality of our orchestral concerts during the last few years, but with only a comparatively small number of them given in most of our cities, even the large ones, and with a deficit of many thousands of dollars, which most of the symphony managers report at the end of the season, we must acknowledge that the education will be very slow and very expensive and that it should be supplemented by something more and something different. Symphony and chamber music concerts are a vital part of our musical life; but we also need lighter orchestral concerts for those who do not yet enjoy the expression of the more complicated musical forms. Even those of us who, through a process of education or evolution, have become habitual attendants at symphony concerts, can and do enjoy the programs which Frederick Stock, of the Chicago Symphony Orchestra, characterizes as "deliberately popular."

Our countrymen must be given an opportunity to cultivate a taste for the more

[Concluded on page 12]

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HOW CAN WE ACQUIRE "ATMOSPHERE?"

[Continued from page 11]

complicated musical forms, and this can be accomplished only in one of two ways—by study or by absorption. A large proportion of them, either from choice or from lack of opportunity, are not students and must have popular orchestral music kept before them until they have acquired the habit of attendance upon concerts. Then it is only a matter of time before their minds begin to prospect a little upon the subject of the other forms of orchestral music, and then—why, then they soon become as bad as the rest of us.

Comment on Mr. Freund's Figures

In commenting upon the splendid address given by Mr. John C. Freund, of MUSICAL AMERICA, before the New York State Music Teachers' Association recently, the New York Tribune says: "No amount of book-reading or school training can ever make us musical any more than

as there is a certain educational value in concerted music which can be obtained in no other way, so there is a character value in concerted work which it is impossible to obtain in any other way.

Method of Co-operation

There are large numbers of music-lovers not eligible to our teachers' associations membership who can be reached through the music clubs, and the National Federation of Musical Clubs forms the link between them and us.

Most of us can never be great, in the generally accepted meaning of the term. Some will climb the peaks and some will always stay in the valleys; some will go by leaps and strides and some will proceed slowly and haltingly, each according to the nature he is trying to express. But if we live up to our fullest possibilities for helpfulness and service we have done all we could in the way of developing our own characters and in helping in the



Members of Brahms Quintet, Los Angeles, Which Supplied Convention's Closing Concert—Left to Right: Oscar Seiling, Rudolph Kopp, Manager F. W. Blanchard, Axel Simonson, Mrs. L. J. Selby (Soloist), Homer Grunn, L. J. Selby and Adolph Tandler, New Conductor of Los Angeles Symphony

it can cultivate taste in any other art. The futility of that short cut is now realized. Culture of that brand has earned the scorn which it deserves. Living among beautiful things and the habit of hearing music belong in quite another category, however. The taste that is thus slowly developed is a real part of the mind and not a glib patter or a pose."

The whole United States seems to be seething and bubbling with efforts to further the cause of good music and of late the many different endeavors have taken more definite form. With the clearer vision and the knowledge which experience alone can give, we are enabled to see some few peaks of attainment, and to understand how the great masses of more moderate elevation, and even the valleys, may be worked together in such a way that a beautiful musical edifice may be erected thereon. It is essential that we have our foundation broad enough and firm enough, so that no matter how large or how high we build our structure it will be symmetrical.

We must make our ground work more uniform, not by leveling the peaks but by gradually filling in the valleys, and thus raising the level of the whole. Many have struggled along in different paths, almost in the dark, but now the way is growing so light that we may all join hands and proceed, if not exactly all together, at least in the same general direction. Our work must always be constructive, and we must be sure before we tear down the faulty work of another that we can replace it with something of more value.

Every music teacher is helping, either consciously or unconsciously, to bring about that which we most need; for, besides making the groundwork of our musical structure, each is creating a musical atmosphere more or less far reaching, according to the scope of his influence. But these must be blended harmoniously before they can rise high enough to have any visible effect upon a national atmosphere. It is not enough that each teacher should do his best, most conscientious work for his pupils, but each and every one must help in the great movements which no one person or set of persons can accomplish. We must give energy, enthusiasm, ideas, work—something. We shall be the gainers individually, too, for just

world's work, and therein have fulfilled our destinies.

Then we may realize the pride of a certain little boy whose picture was taken with his class at school. It was the very first time he had ever had his picture taken and he could talk of nothing else. When they were finally delivered he ran home with one and, almost bursting with joy and pride, gave it to his mother. She examined it and said: "But, Henry, you are not in this picture at all; I should not have given you money to buy one if I had not supposed you were to be in it." "Oh, but mother, I am in it," replied Henry, pointing to the picture of a fat girl standing in the middle. "Do you see that big fat girl there? Well, I am right behind her. I am in the picture all right, you just can't see me." If we have stood behind the figurative fat girl of musical progress and have given her a lift in the right direction we are in the picture and have reason to be proud, though neither the tops of our heads nor the tips of our shoes are visible.

Submerge Personal Ambition

We must merge our personal ambition for the moment in the larger purpose; we must bend every energy toward the creating of those conditions which will establish a vital musical atmosphere, for in so doing we shall have cleared from our path many of the obstacles which hamper the efforts of individual musicians and pave the way to a fuller manifestation of individual success. I urge you to concerted action in helping to establish and maintain permanent opera and permanent orchestral concerts, for from the strains of these things, in a continuous succession of harmonies, will arise our atmosphere.

Hinshaw Engaged by Handel and Haydn Society

William Hinshaw will sing the bass solos in the performance of "The Messiah" with the Handel and Haydn Society in Boston, December 22. The contract was closed recently by R. E. Johnston, Mr. Hinshaw's manager.

Adelina Agostinelli, formerly of the Manhattan, is to sing Mascagni's *Isabeau* in Pergamo during the Autumn season.

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IDOL OF ITALIANS COMING TO AMERICA

"A Marvelous Woman, a Great Singing Actress," Meltzer Calls Bellincioni

La Bellincioni, the most famous lyric artist of her day and style in Italy, will bid farewell to the stage in America, as already announced in these columns.

New Yorkers are to have the belated privilege of hearing her. Not in the heyday of her youth and charm, like the Italians, who have worshipped at her feet; but in the Autumn of her long career.

Before Calvé, before Fremstad, before Mary Garden, Gemma Bellincioni had won fame and broken hearts. She was a wonder from her girlhood till quite lately. It was she who "created" the rôle of *San-tuzza*, she who enchanted her countrywomen in turn as *Violetta*, as *Salomé*, and as *Tosca*.

Long years ago she was the idol of the Romans, writes Charles Henry Meltzer from Paris to the *New York American*. Now, after having stepped down from her pedestal for two seasons to teach singing in Berlin, she is going back for a few nights to her right place, upon the lyric boards.

Then, after five appearances at Mr. Hammerstein's absurdly misnamed "National" American Opera House she will retire.

A marvelous woman—a great singing actress. Yet never, before Mr. Hammerstein, had an American manager engaged her for New York.

And even now, maybe, we might not hear her but for the fact that Mr. Hammerstein has also arranged to bring over Bellincioni's daughter, Blanca. She is a young and winning copy of her mother, pretty, and, I am told, uncommonly gifted. The resourceful Oscar has secured her for five years.

Some days ago I had the great delight of a long tête-à-tête here with the Italian star. She was preparing to leave for Berlin, her present headquarters. All Germany has honored her rare art. She is just as famous and admired Unter den Linden as she is in Rome.

At fifty (for she has now reached that sober age) she still looks young. Her pale face is lighted by her glowing eyes. Her figure is still lithe and almost girlish.

Her forehead, which is eloquent of mind, is crowned with raven hair. Her hands and arms are curiously expressive.

"I have high hopes of Blanca," said La Bellincioni. "Surely a girl whose father was the great tenor Stagno should be an artist! Who trained her for the stage? Why—I, her mother.

"And who taught me, you ask? Oh, I have been a singer since my girlhood. I have been, in turn, the pupil of some of the greatest artists. I am growing old, but I still remember how Tamberlik thrilled me to the very soul, while the big tenor of Tamagno left me cold.

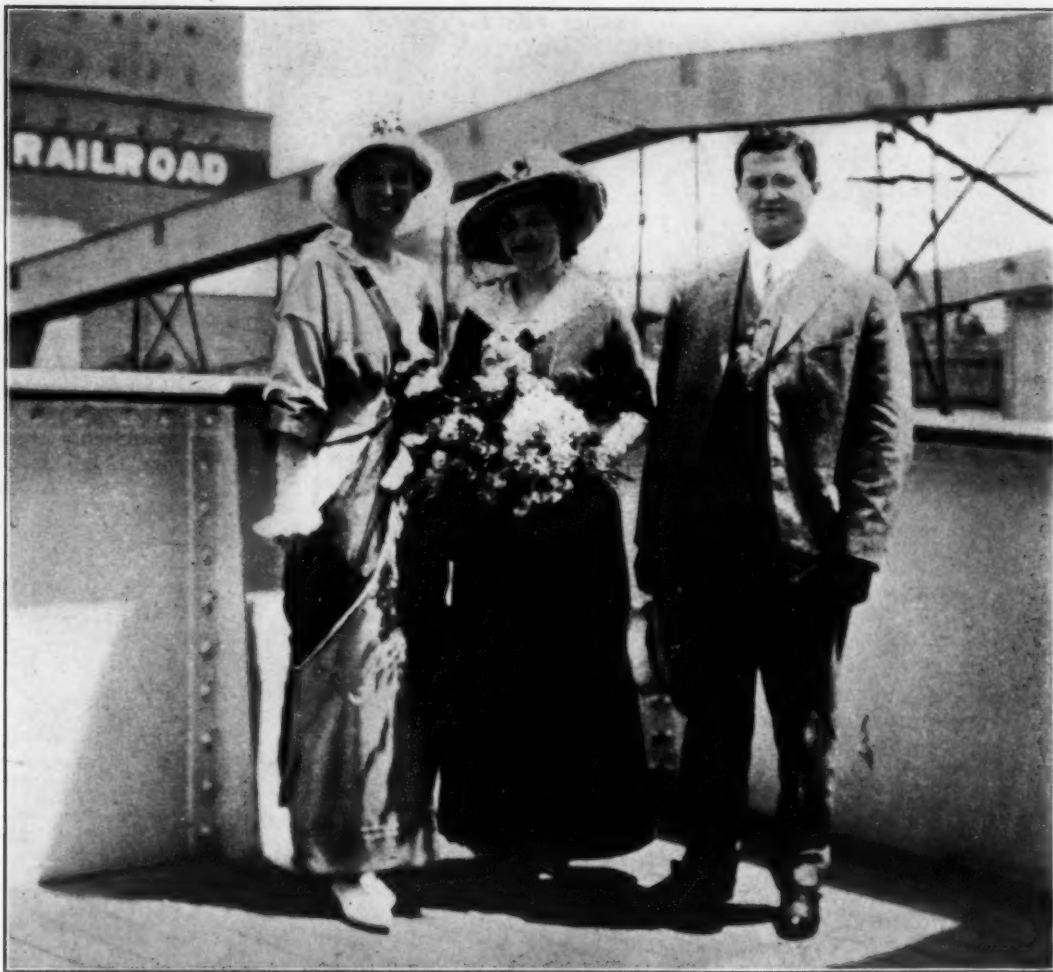
"I have not lost my voice. For two years past I have given up one career to embrace another. An act of abnegation, if you will. But I am satisfied with preparing others for the stage.

"They are taught that singing is only half the art of opera. It is not enough to produce lovely tones. The actions, the emotion which these tones help to express must be remembered.

"A student asked me once what gesture should accompany a certain phrase. I told her that the heart should dictate the gesture.

"Do not believe those who pretend that

BOSTON TEACHER TAKES PUPILS ABROAD FOR STUDY



Mrs. Jeannette Lovell, Boston Soprano and Teacher (Center), and Pupils Who Sailed for Europe with Her—Katherine Nordell and Clarence Richter

BOSTON, July 26.—Mrs. Jeannette Lovell, the Boston coloratura soprano, sailed for Europe on Tuesday, July 22, on the *Laconia*.

Although Mrs. Lovell is best known as a brilliant singer, she has recently devoted much of her time to teaching, in which she

has been eminently successful. Two of her most promising pupils, Katherine Nordell, soprano, and Clarence Richter, tenor, are accompanying her.

While abroad, besides teaching and singing, Mrs. Lovell will coach with some of the famous masters there, and will remain on the Continent indefinitely. W. H. L.

there are fewer singers now than there used to be. The artists may be rarer. That is due to the lack of the right teaching.

"I once acted 'La Traviata' without music—at a private gathering—but no singer of grand opera can become an actress. An artist who has sung in operetta perhaps can. But not a woman who has lived her life in opera."

New Trinity School to Train Organists for Liturgical Church Services

In reply to a correspondent of the *New York Times*, who pointed out that New York's new Trinity School of Music is not the first school for church music in this country, Felix Lamond, director of the school, makes the following statement: "The initiative claimed by the new Trinity School of Church Music appears to be justified, because it is the first undertaking of the kind in the United States to provide for a distinctive training for organists and choirmasters in music that is adapted to liturgical church services. There is confessedly a musical tradition that belongs to the Anglican church and churches which in congregational worship pursue the ancient methods of historic church services that cannot obviously be used by other communions of Christians. This is the type of church music which the new school is intended to promote, and it is believed that it will do a work which has never been attempted before on this side of the Atlantic."

University Glee Club of Brooklyn Sings at Northport, L. I.

Members of the University Glee Club of Brooklyn gave a concert at the Northport Yacht Club, Northport, L. I., on the evening of July 19, that was greatly enjoyed by the many guests present. Howard Fitzpatrick, tenor, and Clarence F. Corner, baritone, were heard in solos, both receiving several encores, as did the club, which sang in admirable style under E. J. A. Zeiner's leadership. This is the second

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NO LOCAL NEGLECT, SAYS L. E. BEHYMER

Los Angeles Manager Gives Names of Many City Musicians Whom He Has Aided

LOS ANGELES, July 26.—The other day, on complaint of a musician that "Behymer is doing nothing for the local musicians" I asked the well-known manager what Los Angeles musicians he had placed for concert work in the last season. His reply surprised me. As nearly as I can remember he secured engagements for the following, and doubtless there were others whose names escape me: Paloma Schramm, pianist; Ignaz Haraldi, violinist; J. de la Cruz, baritone; Miss Lockhart, soprano; Beatrice Cooper, soprano; C. D. Edwards, basso; Conrad Mills, tenor; Grace Freeby, pianist; Roland Paul, tenor; Mr. Franscona, baritone; J. P. Dupuy, tenor; the Euterpean Quartet; the Bierlich Quintet; Miss Ouillet, harpist; Margaret McKee, whistler; Mrs. Palliser, soprano; Mrs. Ross, pianist; Vera Doria, soprano; Lucrecia Olcott; Olga Steeb, pianist; Gertrude Cohen, pianist; Mrs. Tiffany, soprano; Clifford Lott, baritone; Mrs. Lott, pianist; Arnold Krauss, violinist; Mr. von Hardel, 'cellist; Ludwik Opid, 'cellist; May Orcutt, pianist; Kammermeyer Orchestra; Ohlmeyer Band; Ray Hastings, organist; Miss Ebert, pianist, and the Campbell Johnston Trio.

Some of these had from two to fifteen engagements. So it is seen that Mr. Behymer is doing no small part toward bringing Southern California musicians into public recognition. And most of them are broad-spirited enough to acknowledge what he is doing for the local music. W. F. G.

When Chaliapine Was a Railway Clerk

Chaliapine's career in the musical world, by the way, has not been without adventures. When little more than a youth, says the *London Telegraph*, he has been telling an interviewer, he joined a "sort of" opera troupe, which got on the rocks, as the saying is, at Tiflis, and left the singers stranded. Finding himself penniless, the then unknown basso had to bestir himself to do something. By luck he managed to get employment as a railway clerk, and for a year earned a livelihood by reckoning up accounts. But during that period he also contrived to have singing lessons.

A Printer's Startling Emendation

The *Musical Times* of London vouches for the following story: An organist had drawn up the order of a Sunday service, and it was in type ready for printing when the death of an important personage made a change necessary. The organist telephoned to the printer and instructed him to change the postlude to "Funeral March by Chopin." This is what he found at the end of the list when he arrived at the church: "A few remarks by Chopin."

yearly mid-Summer concert given by the University Glee Club at Northport. On July 29 the club will be entertained at the Marine and Field Club, Brooklyn. G. C. T.

Composer Lincke Supplies Score for Comic Opera "Movie"

A combination of light opera and motion pictures is a novelty announced by a Berlin firm, that is, a film with original music. Paul Lincke, whose operetta hits are known to Americans, has supplied the score of the film. It is to be in two acts and the title is to be "Der Glückswalzer" (The Lucky Waltz).

Alys Lorraine to Reappear at Paris Opera as "Marguerite"

PARIS, July 26.—Alys Lorraine, the American soprano, is to be heard again at the Paris Opéra in a few days, making her reappearance as *Marguerite* in "Faust."

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TALKING-MACHINE TAKES HIGH PLACE AS FACTOR IN NATION'S MUSICAL EDUCATION

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the Best Music Solely through the Phonograph

By ARTHUR SELWYN GARBETT

THE interesting fact brought to light by John C. Freund, editor of *MUSICAL AMERICA*, that about \$600,000,000 are spent annually in the United States on music in all its forms, of which \$60,000 are spent on talking machines is all the more illuminating when we consider that ten or twelve years ago the instrument did not exist, or if it did exist was in such a rudimentary state that it was negligible from an artistic standpoint. Since then its development has been so rapid that at the present time the greatest artists of the day—violinists, vocalists, pianists, as well as some of the leading orchestras—do not disdain to have records of their work made for public use. This is the more significant, in view of the fact that a record once made is permanent, and unless it represents the artist at his best it can add little to his reputation. Extreme care is taken in the laboratories of the leading manufacturers of these machines to secure the very best results.

It cannot be denied that this remarkable invention has not yet attained perfection, in spite of all that the scientist can do to improve it. A certain amount of extraneous sound is inevitable so long as the friction of a needle is required, and other noises are often unavoidably included. In the best modern records these difficulties have been reduced to a minimum. Then again certain musical instruments are better fitted acoustically for reproduction than others, and even these instruments have certain registers which produce better results than others. This is particularly so with instruments high in pitch, such as the flute in its upper octaves. The result is that a proper orchestral balance is not always attained. The vocalists also have their troubles, as the same acoustic fact works out with regard to enunciation, some consonants sounding more readily than others, and thus producing what appear to be defects in enunciation, though marked improvement in this has been attained of late; a high official in one of the leading companies has assured the writer that any defect in enunciation nowadays is entirely the fault of the singer. It must be remembered that the mechanical parts of a talking-machine which produce the sound act solely as an auditorium, and what we hear is nothing more than an echo. High tones sung fortissimo occasionally sound quite distressing. Violin tone as reproduced on a talking machine is at times very "woody" and at times somewhat shrill; and until the last year or so the piano produced a sound like no existing instrument; the writer has just

heard, however, some new piano records which are truly remarkable, the only fault being a slight clanging effect and a certain harshness.

These drawbacks are undoubtedly serious, but they are not enough to outweigh advantages which the talking-machine is at present known to possess, and certain others which will be pointed out later which are not yet fully realized. These advantages represent a very important factor in the development of musical appreciation and understanding in the United States and raising the standard of musical culture.

Some Existing Advantages

There are hundreds of thousands, perhaps millions, of persons in the United States to-day who have derived whatever knowledge they possess of the highest class of music from the talking-machine. Thousands and thousands of these persons dwell in villages, towns, small cities, even in remote country farmhouses, far from the great centers of music. The conceptions of the tonal art they form from the talking-machine may be far from the highest, but they are nevertheless infinitely above those formed by hearing local talent mutilating watery imitations of the classics with the aid of a reed organ. Many of these smaller cities are already reached by flying visits from orchestras or artists or transient opera companies, but these visits happen only once a year or so. When these visits occur, the unfortunate music lovers, who have undoubtedly been starving for good music, are expected to feast themselves on a banquet of the richest musical food, with the inevitable result that they get an acute attack of musical indigestion. The talking-machine brings music into their homes, and they can then enjoy at leisure, in smaller doses, the best symphonic or operatic music.

Consider what this means to the visiting artists. There cannot be any doubt that only the frequent hearing of good music can really develop true musical appreciation, and this is exactly the thing dwellers in remote parts have been unable to attain until the coming of the talking-machine. They were utterly dependent on the merest chance that the neighborhood might contain a good musician who was also a good organizer and a popular individuality. Naturally the chance was not always a good one that such a person was forthcoming. Even if he was, his means of reaching people were extremely limited and any music with which they became acquainted came either from his efforts to cope with inadequate choirs and "scratch" orchestras, or from his pupils who had to travel the long road of Czerny and his pedagogical brethren before they could produce any music which was truly a de-

light to the ear. Aided by the talking-machine, "the great untrained" of music may become familiar with the best music at slight cost with little effort, and if the above-described energetic teacher happens to be present his path will be made much smoother for him by virtue of the fact that he will be able to develop a musical community which has already been prepared for his message. The consequence of this will be that more concerts will be needed, more visits from traveling artists, symphony orchestras and opera companies and a corresponding increase of opportunities for well-trained musicians will be opened up.

Employed in Musical Education

There cannot be any doubt that the mainstay of music as it is at present developed is the part played by women in forming clubs, teaching, and in every way supporting the efforts of musicians of all kinds. And if the present is in the hands of the women, the future is in the hands of the children. This fact is fully realized by the talking-machine manufacturers, the leaders of whom have organized educational departments especially to take care of this work. The writer discussed this phase of the matter with the head salesman of the talking-machine department in a leading New York store.

"A man will come into this store," he said, "after having been to the opera or to a concert perhaps for the first time in his life. He will buy a machine and some records, trusting to the salesman's judgment for his selections. A few days later he will be back again for more records. 'I don't know a thing about music,' he will say, 'but my children are very fond of it. They enjoy the talking-machine more than anything and I wouldn't be without it for worlds.'"

The truth of this statement is amply borne out by the action of the leading companies in forming educational departments, and by the leading educators of the country who are rapidly adopting the talking-machine in schools and colleges all over the country. In this way children are becoming acquainted with the best kind of music from their earliest times, and special attention is being given to their musical development by way of the folk-song.

Apart from this, vocal teachers are recognizing the extreme value of the talking-machine in actually demonstrating how the leading artists interpret the works of the masters. One ounce of demonstration is worth a ton of talk, and if a teacher can actually show how half a dozen leading artists interpret, say, "Ah, fors è lui" or the *Liebestod* from "Tristan," his task of developing his pupil is reduced fifty per cent.

Possible Future Developments

Mr. Freund's figures also reveal the fact that nearly a quarter of a billion is spent annually in this country on musical education. This, together with the amount spent on talking-machines, demonstrates conclusively that the country is positively greedy for information about music. There is therefore a gigantic field for the future.

The talking-machine will be found invaluable in teaching musical form, since there is nothing to prevent a person from stopping and starting a record as often as he wishes, and each section of a composition can be played over and over, so that every part is revealed in its relation to the whole. The talking-machine will be invaluable in demonstrating facts about orchestration. Do you wish to know how a certain passage in a Beethoven symphony sounds? Put on the record and follow it from the score, and the whole thing stands revealed. Are you lecturing on harmony or counterpoint? You can demonstrate the actual sounds. In counterpoint, for instance, if you are trying to explain it to an audience that knows nothing about it, you can show, point by point, how one voice can be combined with another, first by taking a combination of familiar airs, such as "Old Folks at Home" and "Humoresque" and then by combining one familiar air with a regular contrapuntal second theme, and finally by placing a Bach fugue, or, if you wish it, a Reger motet on the machine.

There is an opportunity for the music teacher in every community to utilize these possibilities in forming musical appreciation classes, giving specific demonstrations from the works of the masters; these classes studying musical esthetics, orchestration, history of music, getting some idea of harmony, counterpoint and musical form, etc. Such classes would of course act as "feeders" for concerts given in the vicinity. Most of all there is an opportunity for the dealer in talking-machines to come out of his trance and to realize that the sale of his machines is directly connected with the standard of music in his territory. He will then insist that his salesmen are able to demonstrate to purchasers what is good in new or unfamiliar music; he will employ local musicians to give lectures and demonstrations in musical appreciation; he will realize that a love for good music grows with knowledge and that a customer who can be led by any means to appreciate the better music will be a permanent customer, while the one who is satisfied with the cheaper kind will buy less and less as his rudimentary desire for music is satiated. Probably one-half the money spent on records is spent on the cheapest musical trash. This is wasted force as surely as the unharnessed power of Niagara is wasted force. With keen co-operative assistance of cultured musicians, the dealer, the concert manager, the teacher, the musical journals, can combine to set in motion an overwhelming stream of musical educational effort upon a public that is so earnestly in need of musical knowledge that it is willing to spend over half a billion dollars a year on music.

A new Hungarian violin prodigy named Kerekjarto has been attracting attention in London.

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ESSENTIALS OF PIANO PLAYING AS MARK HAMBOURG VIEWS THEM

Interviewed at His London Villa the Famous Russian-Canadian Artist Talks of Form, Technic and Expression—Favors Low Hand Position and Thinks Long Practice Often Harmful—American Audiences Appreciative but Concerts too Costly

By HARRIETTE BROWER

IN one of the most quiet, secluded sections of London is located the Russian pianist, Mark Hambourg. Mr. Hambourg lives on a terrace, "far from the madding crowd," and difficult enough of access to keep mere curiosity seekers at a distance. One can scarcely picture to one's self, without an actual sight of them, the quaint charm of these short passages, or streets, usually termed "terraces" or "gardens." This particular terrace looks out on a restful green park, where luxuriant trees make long shadows on the sunlit turf. The house is large and comfortable—built over a hundred years ago; its rooms are spacious and the drawing-room and library, which lead one into the other, form a fine music salon. Surely, with such surroundings, amid priceless pictures and *objets d'art*, exquisite colors, space and quiet, an artist finds an ideal spot for both work and play. I expressed this thought to Mr. Hambourg when he entered and greeted his visitors. We at once fell to discussing the necessary equipment of the teacher and pianist.

"I agree with you," he said, "that it is the beginning of piano study which is the most difficult of all: this is where the teacher has such great responsibility and where so many teachers are so incompetent. Perhaps there are more poor teachers for the piano than for the voice. For the organs of tone production cannot be seen, they can only be guessed at, so that there may be a little more excuse for the voice teacher; but for the piano we have the keys and the fingers. It should not therefore be such a very difficult thing to learn to play intelligently and correctly! Yet few have gotten hold of the right principles or know how to impart them."

"I have heard a number of the young pianists here," I remarked, "and they all play with very little finger action, with fingers close to the keys. Do you advocate this?"

Favors Low Hand Position

"Do not forget that for centuries England has been a country of organists; without doubt organ playing has had some effect on the piano touch. Some schools of piano playing advise lifting the fingers high above the keys, with a view of producing greater power, but I think the tone thus produced is often of a somewhat harsh and disagreeable quality. Then, too, high lifting interferes with smoothness and velocity. For myself I advocate keeping the fingers close to the instrument and pressing the keys, which gives the tone a warmer and more elastic quality."

"A point in hand position I would like to ask you about. Some teachers advise placing the finger tips close to the edge of the keys, forming a straight line with them; it seems to me such a position is forced and unnatural."

Mr. Hambourg smiled assent.

"I do not advocate anything forced and

unnatural," he answered. "So many people think that a beautiful touch is 'born, not made,' but I do not entirely agree with them. One can acquire, I am sure, a fine piano touch by the proper study. The principal requirement is first of all a loose wrist. This point seems simple enough, but it is a point not sufficiently consid-



Mark Hambourg, the Distinguished Pianist, Who Sometimes Plays to an Accompaniment of Lions' Roars

ered nor understood. No matter how much the player may feel the meaning of the music he cannot express this meaning with stiff wrists and arms. Some people have a natural flexibility, and to such the securing of a musical tone presents far less difficulty; but with time, patience and thought I fully believe all can arrive at this goal.

Four Hours' Practice Enough

"In regard to practice I do not think it wise for the aspiring pianist to spend such a great amount of time at the piano. Four hours of concentrated work daily seem to me sufficient. Of course, it is the way one practises that tells. The old saying, 'Practice makes perfect,' does not mean constant repetition merely, but constant thinking and listening. I advise students to stop after playing a passage several times and think over what the notes mean. This pause will rest ears and hands; in a few moments work can be resumed with fresh vigor."

"I have been so frequently asked to

write on the subject of technic that I have done so in a few articles which have been printed in a small booklet. From this you may see what my ideas are on these points. I do very little teaching myself—just a few talented pupils; they must be something out of the ordinary. You see, I do not live in London continuously; I am only here about four months of the year. The rest of the time is spent traveling all over the world. Only that small part of the year when I am stationary can I do any solid work. Here it is generally quiet enough; the Zoological Garden is not so very far away, however, and sometimes I have the roaring of the lions as accompaniment."

"You are doubtless always learning new things in these periods of work," I remarked.

"Yes, to a certain extent, though I find the public does not care for new things. It prefers the old. It may listen to the new if forced to, but it will not attend a recital unless various familiar things are on the program."

Asked whether he enjoyed playing in America Mr. Hambourg said:

American Concerts Costly

"Oh, yes, I like to play there; I have made several tours in America, though I have not been in your country for the last six years. The rush of travel from place to place is fatiguing, but I feel that you are appreciative over there. You demand the best, and concert giving in America is so costly that a manager can afford to exploit only the highest artists. Here in London, where the expense is only about two hundred dollars, say, to get up a recital, almost any one can scrape together that sum and bring him or herself before the public. In America the outlay is four or five times greater. No wonder that only a very good artist can take the risk."

On leaving Mr. Hambourg took us to another room to show us a very valuable painting of the old Italian school, by Ghirlandajo, of which he is very fond.

A few days after came Hambourg's recital in Queen's Hall, with an all-Bach and Chopin program. The pianist played with his usual power and vehemence, but also with more delicacy and refinement than in former years. Like Rubinstein, he missed some notes here and there, but the whole effect was one of great power and élan. There was plenty of variety of light and shade and the impression was that the artist has grown in maturity. We hope he may return to America before very long.

New School of Arts for Manitowoc, Wis.

MANITOWOC, WIS., July 24.—The Manitowoc School of Arts has been founded in this city by Franklin Horstmeier, who will be its director. The faculty includes the following: Piano, Bertha Klinghol, Eugene Chloupek, Kathryn Barzynski, Franklin Horstmeier; voice, Mrs. Cornelius Zechei, Mathilda Schmidt and Mr. Horstmeier; pipe organ, Mrs. Arthur Hallock, Mr. Horstmeier; violin and stringed instruments, Frederick Schmidt; painting, Kathryn Barzynski.

M. N. S.

Lucia Lacosta, assisted by Miss Woodbury, violinist; Miss Larkin, harpist, and Miss MacAdams, pianist, recently presented most interesting recitals at the Odd Fellows Temple, Superior, Wis., before two appreciative audiences. The artists appeared under the auspices of the Women's Relief Corps and the National Society of Broader Education.

ONLY TWO METHODS IN VOICE TEACHING SAYS MME. SERRANO



—Photo by Gould & Marsden Studio.

Mme. de Serrano (Left), the New York Vocal Teacher, and Pearl Andrews, Soprano, One of Her Favorite Pupils

While there are supposed to be as many different methods as there are vocal teachers, there are really only two, according to Mme. de Serrano, the New York vocal teacher. These are the right one and the wrong one. Judging by the results Mme. de Serrano has obtained with such pupils as Mmes. Olive Fremstad, Lucille Marcel, Mihr Hardy, Pearl Andrews, Charlotte Maconda and others, there is plentiful evidence that she has herself chosen the former. Mme. de Serrano contends that the Italian way is superior to all others, although there are times when one has to resort to all sorts of ruses, independent of any method.

Mme. de Serrano, a Viennese by birth, started her musical career as an opera singer, making her debut in Kieff, Russia. She sang the leading parts in "Faust" and Glinka's "Life for the Czar" in the Russian language. After having toured the principal cities of Russia she returned to Vienna and became prima donna of the German Opera Company at the Ring Theater. Later she sang in Milan, Florence, Genoa and all the principal cities of Italy, and afterward made successful tours of Central and South America. In Bogota, the capital of Colombia, she founded the University of St. Cecilia, of which she was the head for some years. But the climate of that country did not agree with her and so she came to the United States with Senor de Serrano, to whom she was married in 1883 in Caracas, Venezuela. Since then she has been teaching voice production in New York City.

In the picture, at Mme. de Serrano's left, is Pearl Andrews, one of her favorite pupils, who has a powerful dramatic soprano and a charming personality as well. She formerly resided in Italy and has acquired perfect command of the Italian language. The latter part of this month Miss Andrews will sail for Italy to fill several engagements. Mme. de Serrano predicts a good future for her in grand opera.

New Honor for Emil Sauer

Emil Sauer, the pianist, has been decorated by the King of Württemberg with the gold medal for Art and Science.

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MARGARET BARRELL CONTRALTO

Philadelphia Record:—The demands on choir and soloists to-day were far greater than at yesterday's session. . . . Mrs. Margaret Barrell, contralto, was the new soloist and she possesses a splendid voice, well adapted to the difficult parts assigned to her.

Public Ledger, Philadelphia:—Mrs. Barrell has a voice of the authentic contralto mellowness and unctuousness, in fortunate alliance with the faculty of divination of the sense and sentiment of the text.

The Globe, South Bethlehem:—This was the first appearance of Mrs. Margaret Adsit Barrell, who has devoted many years to the study of music both at home and abroad. She was a pupil of George Ferguson in Berlin and studied interpretations with Mme. Nikisch. Mrs. Barrell's voice is a rich contralto of large compass. She sings with true musical intuition. . . . Mrs. Barrell rendered Qui Sedes with power, feeling and splendid phrasing. . . . The singing of Nicholas Douty's Benedictus and Mrs. Barrell's Agnus Dei, which has been called the greatest solo ever written, was full of poetic interpretation. Both artists sang as though these were supreme efforts; they were spiritually alive to the devotional elements in these productions.



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New York, August 2, 1913

AMERICAN SINGERS' OPERATIC CHANCES

The directors of the new Century Opera Company have shown a laudable desire to engage American singers, as exemplified in the recent trip of Milton Aborn to Europe, and in the results of that trip. It might strike one as a little strange that a manager should go to Europe for American singers. Undoubtedly there are a great many more good American voices in America than there are in Europe. It is no longer wholly a question of European reputation, as it used to be. The managers of opera in America have admitted enough singers from this side to demonstrate this.

It is the hope of finding American singers with operatic experience that takes managers to Europe when they are looking for American singers. The American singer in opera in Europe, in however remote a place or humble a capacity, can presumably be depended upon for two things—routine operatic experience, and the ability to sing in the English language.

When the singer with a good voice in America applies to a manager, the first question is with regard to his operatic experience, and he must as a rule confess that he has had none. Perhaps he has had much or little experience on the vaudeville stage, but he is apt not to want to boast of it in public. However good his voice, it is difficult for him to make his way to the manager and make an impression, for the manager is practically certain beforehand that the applicant is without operatic experience.

As to conditions for the American singer in Europe, Mr. Aborn states that they are terrible, that everywhere is graft and that everything—appearance, audience, claques and press notices—can be had at stated sums. Without this short cut which money affords, the American opera singer in Europe has only the alternative of a long course of obscure operatic work at starvation wages.

Whether the American singer wishing to go into opera stays at home or goes abroad, it fares equally badly with him. He is on the two horns of a dilemma. The way out is not altogether easy to see. Probably it will come, as it should come, through something analogous to operatic training schools in this country. Perhaps the manager who believes in American voices—and who does not at this time?—should develop a greater courage in trying out new singers who have not had public

operatic experience. Americans are famous for their capacity to rise to emergencies. There is probably many a singer in America who with proper operatic coaching, and even a little experience in private operatic performance, such as a good teacher or coach might inaugurate, could go directly upon the operatic stage and make a success.

EDISON, TEACHER OF SINGING

While great singers have come and gone, and this, that or the other one has had his little say about voice and vocal training, Thomas A. Edison has, through the years, been making himself a supreme master with regard to knowledge of the human voice. In his work science touches art more intimately and practically than is usually the case, and as the result of his studies and discoveries the artist or would-be artist in singing might profit in a very material way by supplementing his studies under other artists with a little study under a scientist.

In the New York World Magazine of July 20 Arthur Benington gives an extremely interesting account of a demonstration of voices which Mr. Edison gave him by means of the phonograph. Mr. Edison has records of voices from singers in all parts of the world, including all of the famous singers using the records and instruments of other companies in cases where singers had contracted with those companies. Moreover, he has many records of the same voices made at intervals of time, which give the plainest indications of improvement or deterioration. As Mr. Edison says, the phonograph is the "acid test of the singer." It is voice, and voice only, that one hears. There is no element of personal manner, charm, or beauty, of orchestral or other accompaniment, of the distractions or glamor of the concert hall, to take the attention away from it.

The phonographic record in its revelations, both to the ear and the eye, in the latter case as seen through the microscope, reveal in the plainest manner tremolo, unevenness, overtones (both in number and quality)—in fact, all of the things by which a singer's voice is known as good or bad. All defects are brought into a high relief.

Intelligent singers should take notice when Mr. Edison says that "an intelligent man can take one of these phonographs and make records of his voice; then he can listen to these records and observe the defects in the singing. Hearing these, he can strive to overcome them. Successive records will enable him to keep track of his improvement." Mr. Edison is speaking, not theoretically, but practically, when he says this, for he has worked with many voices in just this way, and has seen the remarkable results produced by enabling the singer to hear his or her defects in a manner which is impossible unless one can, so to speak, get outside of his voice and hear it objectively.

Mr. Edison has made frequent observations and records of voices which were exquisite before they were taught, and which after a few years of teaching were no good at all. The phonograph may become a sensitive means of keeping tab on the singing teacher. Phonographic records will probably reveal defects and faulty progress before these have become sufficiently prominent to be noticed by the ordinary ear under ordinary circumstances.

It is interesting to note that Mr. Edison says that in a hundred voices America will show four good ones to Europe's one. Also, it comes with some weight to hear Mr. Edison say: "European teachers are no better than American. It is utter foolishness for Americans to go to Europe to learn singing. They can learn just as well at home."

If the phonograph cannot actually supplant the singing teacher, it is quite possible that it may become indispensable to both teacher and pupil.

MUSICAL MATERIA MEDICA

Dr. Frank Damrosch took occasion upon sailing for Europe to say to the reporters that the present popular songs are "pimples" of musical art, little musical diseases that come and go.

The position that American popular music is diseased is much more easy to take than to defend. On the face of it, it must appear incredible that the entire mass of popular music with which this enormous and healthy nation is amusing and relaxing itself represents a diseased condition. Diseased developments of many sorts can engage the interests of coteries, schools, and such small groups of people. It is, however, inconceivable that a popular music newly invented for its need by a vast and vigorous nation should be other than a healthy growth.

If the popular song is used as a vehicle for a prurient appeal, by means of its words, this is nothing more than has been the case as far back as the history of the popular song can be traced. The greater facility for

publication in the age in which we live naturally brings the matter more into the open. Moreover, this represents only one phase of the question, and the public seizes with an equal avidity songs of the most innocent verbal content if the songs themselves are sufficiently catchy.

The eternal insistence on certain primitive rhythms is a *sine qua non* of the popular song. It is inseparable from the dance idea. No real musician with a highly developed sense of musical art can possibly find it pleasant to listen, for very long at a time, at least, to such a crude rhythmic insistence. But this fact of his dislike is very far from even the faintest sort of a proof that there is anything in the nature of disease in such music.

The sooner it is generally recognized that popular music is not a disease of musical art, that it makes no claim to consideration as musical art, that no true comparison between it and musical art is possible since it rests upon wholly different laws, the sooner the air will be cleared with regard to the misunderstanding of many musicians concerning popular music.

PERSONALITIES



Alexander Russell "Snapped" on His Vacation

While he was on an "al fresco" excursion at Dorwin Springs, near Syracuse, the accompanying picture of Alexander Russell, widely known as composer and pianist, was taken. Mr. Russell divided his vacation days in visits to Aberdeen, Maryland and Syracuse, in which latter city he was for a number of years connected with the music department of the university.

Garden—Mary Garden recently left the Savoy in London for her native Scotland, where she is to spend several weeks in the Highlands.

Russell—Henry Russell, director of the Boston Opera, announced in Paris that Jean de Reszke has expressed a sympathetic interest in "opera in English" for America.

Barstow—Vera Barstow, the violinist, has secured the services for next season of Harold Osborn Smith, the highly accomplished accompanist. The two artists will practice together daily during August, September and October.

Lerner—Tina Lerner, the dainty Russian pianist, is soon to invade the "Land of Dykes," for she appears as soloist with the Lamoureux Orchestra, of Paris, under the baton of M. Chevillard, at Scheveningen, Holland, on August 19.

Cadman—Charles Wakefield Cadman was honored at a recent meeting of the Lyceum Club in London, when Juanita Prewitt sang three of the composer's songs as representing the highest development of musical composition among Americans.

Astor—Added to the distinction of being America's wealthiest young bachelor, Vincent Astor has recently been honored by having a violin named for him. The original model of the "Vincent Astor" fiddle is to be presented to Mr. Astor by its veteran maker, Julius D. Horvath.

Kahn—Otto H. Kahn has decided to sell St. Dunstan's, the house in London which he bought a few months ago from Lord Lonsborough. This is taken to mean that the chairman of the board of directors of the Metropolitan Opera House will not settle in London, as it was thought he at one time contemplated.

Ohrman—Undaunted by the heat, Luella Chilson Ohrman, the soprano, energetic artist that she is, is continuing her conscientious studies at her Chicago studio. Mme. Ohrman declares she has no time for idling away two or three months by the lakes or seashore. But after the morning's work she gives up her afternoons to long automobile rides with her husband.

Williams—When Evan Williams makes his next concert tour through the United States he will have the artistic assistance of his son Thomas Vernon Williams, who has just graduated from Oberlin Conservatory. Young Thomas Williams has been studying both voice and piano, and his father has confidence in his ability to fill the exacting rôle of accompanist with credit to both of them.

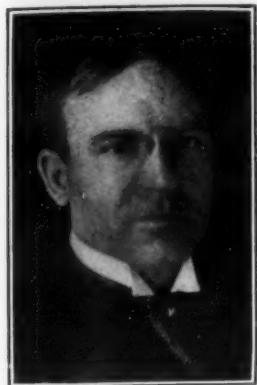
PRESENT DAY TENDENCIES IN COMPOSITIONS FOR ORCHESTRA

Modern Innovations and Their Possible Effects on the Music of the Future—Is There a Limit to the Daring of Contemporary Writers?

By WILLIAM HENRY HUMISTON

[Editor's Note.—Mr. Humiston, an authority on orchestral music, has consented to write a series of articles on this subject. The idea of these articles will be mainly to provide information with regard to orchestral music of recent composition that is worthy of presentation. Those who contend that no novelties of value are being produced to-day, may find material of interest in these discussions.]

In the opinion of a great many good people a new orchestral work that does not show "something startling" is not only not great but is not even worthy of serious consideration. The increasing use of dissonances is said to be one of the signs of the times. But the history of music, from the technical side at least, is a story of a tendency toward a larger use of dissonant chords. There was a time when even the dominant seventh had to be "prepared." Now-



William Henry Humiston

adays, all sorts of sevenths, ninths, elevenths, thirteenths and other unnameable combinations are used without preparation or even resolution. To the careless observer the present tendency of composers seems to be toward a species of musical anarchy. Is there a limit to this tendency, or is the time coming when all of the eighty-eight tones comprised in the compass of the piano, which may fairly represent the orchestral compass, may be used at the same time, in the same chord? Could there be artistic justification for such an effect?

The echoes of the battle royal over Wagner's innovations have only recently died away; but Wagner's most daring progressions were child's play compared to those in use to-day. And it is true, as MacDowell used to tell his classes, that there are few, if any, chords in Wagner that cannot be analyzed by the same rules that apply to Bach and Beethoven. This is not true of Grieg's harmonies, and yet Grieg's progressions are not anarchistic by any means. What, then, was the cause of the fierce criticisms of Wagner? My own opinion is that they were, without exception, inspired by sheer jealousy and partisanship for other composers—probably unconsciously so in many instances. How else, for instance, could such a statement be made as this—"the very first chord (of the prelude to "Die Meistersinger") is false"? Every one now knows that the opening chord of this Prelude contains no other notes than C, E and G. But Wagner had a great message to utter, and he gave it to the world by the sheer force of his genius. And the critics have learned their lesson so well that they dare not attack any new development, no matter how venturesome, for fear of eventually joining the ranks of the discredited critics of Wagner. To be sure, there are still those who fail to appreciate Wagner's genius, just as some fail to understand the message of that other giant, Bach; Tchaikovsky, for example, had no use for either of them. Now the Wagner question is "ancient history" and Richard Strauss and Debussy may be said to be the leaders in the newer movement.

There are many points of analogy between the extreme futurist movement in music and those tendencies of modern painting that have been so much to the front recently. In fact, it has been said that the two arts are approaching each other; music, which does not actually represent material objects, is made to suggest while the cubists, for example, approach the tonal art in their representation of actual things, but of the emotional inspired by the sight of certain

things. So far, however, these painters' conceptions have given a title (like the famous "nude descending a staircase"); there is nothing corresponding to such a purely musical design as the sonata form; the nearest I have seen was that nondescript mess of color, which was entitled "Improvisation." To be sure, one might make a further comparison; there are organisms on the border line between the animal and vegetable kingdoms; biologists are in doubt as to which kingdom to assign them. But these organisms belong to the lowest possible class; personally, I think the analogy a striking one.

To return to the question as to how far these modern innovations may carry us, it seems to be a question as to whether the end justifies the means. If the result is beautiful it is good art; if ugly the reverse is true. But some people hold certain things to be beautiful that other people find ugly. A well-known philistine platitude is: "I don't know anything about music (or painting, or poetry), but I know what I like." But if we drop the first half of this sentence we come right to the crux of the whole matter, to educated and uneducated alike. "I know what I like." But the trained observer, or listener, can give a reason for the faith (or doubt) that is in him; the ignoramus cannot. And if a man otherwise apparently intelligent and sane shows me a painting of a woman's face that looks as if it had been kicked by a mule and says it is a "woman with a mustard pot" and that it is beautiful I am obliged to believe him, even though I cannot see the beauty in it myself. Just so if a man walking about the grounds of a certain public institution asks me for a piece of toast—adding that he is a poached egg and that he wants to sit down, I may humor him to a certain extent, but I will not eat him, even if he finds his piece of toast. So with certain things in "futurist" music; I am willing to take them for granted—to quote that famous dictum of Abraham Lincoln—"for people who like that sort of thing I should think it would be just about the kind of thing they would like."

All recent orchestral music is not in the "futurist" class, by any means. Nor is much of it "reactionary"—there is no more reason why a composer of the present day should confine himself to the style of Bach or Beethoven than that he should write in the style of the ancient Greeks. Every composer has his own style—a compound of his predecessors, his contemporaries and his own individuality; in the greatest composers the latter predominates, at least in their mature years, in the lesser men it is much less in evidence, or is lacking altogether. It is easy to say a composer does strange things for the sake of being "individual," it is another thing to prove it. (Sometimes it doesn't need proof.) A man may be sincere and not be a genius. The final test must be the test of time. I am far from believing, however, that this is an infallible test. Some of the lost dramas of Æschylus may be quite equal or even superior to the seven which have been handed down. But it is the only universal test we have, and in the nature of things it is not possible to force the issue. We can only say which works we think have permanent value and then wait for time to do its work.

There follows a partial list of the works which will be discussed in the series of articles planned. Additions may be made, should further investigation of the subject warrant them; in the same way one or more of the works mentioned below may be omitted. For the purpose of record,

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 - "Des Mannes Wiegenlied am Sarge seiner Mutter"
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 - "Guida di Kerioth—Poema Musicale"
- Paul Scheinflug—
 - "Overture zu einem Lustspiel von Shakespeare"
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 - "Midwinter, Op. 24"
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 - "Symphony in C Minor, Op. 18"
- Felix Weingartner—
 - "Lustige Overture, Op. 53"
 - "Symphonie in E, Op. 49"

OLD MUSIC IN CHURCHES

A Plea for the Anthems of the Sixteenth and Seventeenth Centuries

Progress is not necessarily implied in the mere desire for novelty, for if it were we might find encouragement in the very prevalent desire to brighten up the church services and make them popular, observes the New York *Evening Sun* editorially. There is enough of that, or rather too much, considering the natural limitations of sacred music. But even in England, where they have a Royal College of Organists and similar institutions of old standing, something of the same tendency is apparent. Sir Walter Parratt spoke of it lately, intimating that at the present moment the music of the Church of England is between the devil and the deep sea.

"We are afflicted," he said, "on the one side with very modern people who give us 'pretty' music which we do not ourselves like at all but are forced to play by the congregations, who stay away if the music is beyond their comprehension—which it generally is. On the other side we have a very much learned body—of which I am a member myself—that is, the Church Music Society, which does a great deal of good and also a considerable amount of harm."

Sir Walter's objection to his society is that it has an unhappy tendency to believe that all music that is 300 years old must be good. That of course is a groundless superstition, but it is one that certainly does not prevail in this country, or if it does it has had little or no influence in our churches, where there seems as a rule to be a strong prejudice against all old music. It is the greatest pity in the world that the fine services and anthems of the sixteenth and seventeenth centuries composers have been almost wholly abandoned in favor of florid modern rubbish, which is supposed to be more attractive to the public. Perhaps it is more attractive at the moment, but surely an occasional revival of Byrd, Tallis and the rest would be worth trying, if only for the sake of variety.

Sergei Rachmaninoff is to appear as a "guest" conductor in Vienna next season.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

JOSEF STRANSKY'S name, for the first time since his appointment as conductor appeared as composer on the programs of the New York Philharmonic Society last Winter, when Mme. Schumann-Heink sang his two symphonic songs, "Mondaufgang" and "Requiem." That the present conductor of New York's *pates conscripti* had been active as composer was known to many musicians in New York, for many of his songs were published abroad some years ago. Naturally enough the publication of these songs has been looked forward to with much interest.

The two songs met with a highly favorable reception and were at once recognized by *cognoscenti* as works of notable caliber. They now appear from the press of N. Simrock, the noted Berlin publishing house, both the orchestral score and a piano reduction being issued.*

In his setting of the Avenarius poem Mr. Stransky has created a mood with modern material as a means. A reiterated D in flutes, oboe and harp, with the first violins holding an artificial harmonic D and the seconds playing the note *ponticello*, is employed at the opening. The development of the subject-matter is free and brings in many fine phrases; there is no continued melody in the song, for none is required. Even those persons who believe in melody as the primal requisite for any song will listen to this and feel that the composer has acquitted himself with credit. For to write music that is fitting to the poem is what a composer must do, and this Mr. Stransky certainly has done.

The second song, "Requiem," to the superb Heibel poem, "Seele, vergiss nicht die Toten," is, however, the more important of the two. One need not hesitate in calling it one of the greatest songs of modern times. Mr. Stransky has not only felt the spirit of the poem, but he has translated it into tone-so perfectly that one realizes the careful and deep study of the verses that must have been made before a single note was set upon paper.

*ZWEI SYMPHONISCHE GESÄNGE (Two Symphonic Songs). "MONDAUFANG," "REQUIEM." For a Medium Voice with Orchestra. By Josef Stransky. Published by N. Simrock, Berlin. T. B. Harms Company, New York. Price, Orchestral Score: M. 4, Piano Score: M. 2.

The figure with which Mr. Stransky begins the song is later developed into a most expressive *fugato*, a *fugato* which means infinitely more than one can imagine without actually hearing it. Then comes a section marked *Sehr ruhig*, where, while the voice sings "Sieh, sie umschweben dich schauernd," a beautiful melody is given out in the first clarinet to the accompaniment of syncopated strings and sustained horns. In this passage Mr. Stransky touches a plane of romantic beauty which places him on the record as a composer of indisputable individuality. If the *fugato* mentioned is in itself notable the employment of it the second time, where the voice sings its own part with the *fugato* in the strings, is all the more so. It shows mastery of workmanship and a feeling for the proper use of the material at hand at the correct time. After the voice sings "Seele, vergiss nicht die Toten!" the song ends with simple diatonic harmonies, a spiritual calm and tranquillity being expressed by them through their simplicity.

These songs will require above all an artist of the first rank to sing them correctly. They are difficult to grasp, as well as to sing; in short, they need an intelligent interpreter. With them Mr. Stransky has proved his worth as a composer, so that New York may now boast not only of having a conductor of eminence at the head of its oldest orchestra, but a composer of worth as well. The scoring, which calls for large orchestra, is that of a musician who understands thoroughly the medium for which he is writing. Effects of the most subtle nature are used and used successfully, all with a firm and sure touch. The instrumentation of both songs might be held up to students as a model of what modern scoring should be.

Though a note on the edition with piano accompaniment explains that the composer has in no wise intended them to be sung with piano accompaniment they will be accessible in this form to non-singers, who wish to acquaint themselves with Mr. Stransky's music and also will serve in practice for singers who are to perform them later with orchestra.

The title page bears a dedication "Ernestine Schumann-Heink freundschaftlich zugeeignet (To Ernestine Schumann-Heink in friendship)."

LITTLE that is composed for the piano to-day has as much interest as a new set of pieces by the imaginative Frenchman, Claude Debussy. For he made for himself a permanent place on piano recital programs with his first set of *Préludes* and his inimitable "Children's Corner."

Now comes the second set of *Préludes*, from the press of his publishers, A. Durand et Fils, Paris.† This set or "Deuxième Livre" is composed of twelve pieces, the titles of which run in this wise: "Brouillards," "Feuilles mortes," "La Puerta del Vino," "Les Fées sont d'exquises danseuses," "Bruyères," "Général Lavine—eccentric," "La terrasse des audiences du clair de lune," "Ondine," "Hommage à S. Pickwick, Esq., P. P. M. P. C.," "Canope,"

†*PRÉLUDES (2 ME LIVRE)*. For the Piano. By Claude Debussy. Published by A. Durand & Fils, Paris. Price 12 fr. net.

"Les tièrces alternées" and "Feux d'Artifice."

An array of titles such as these is quite characteristic of M. Debussy. His moods are not the moods of other musicians. When he calls a piece "Hommage à S. Pickwick, Esq., P. P. M. P. C.," and makes the bass intone "God Save the Queen" (or our own "America," as you will) no one except himself is sure as to what he means by it. Its value as music is not made less by its a method of procedure, and so he keeps a certain secrecy about what his intentions are from time to time.

Viewed from the general standpoint there is much in this volume to delight lovers of modern music. Modern harmonies, ingenious rhythms and several Debussysms (those little earmarks by which we in America have come to recognize him) abound. The pieces may not be as fine throughout as those of the first volume and yet they include many unusually individual pages.

To the present writer "Bruyères" ("Heather") seems by far the best. It is not only that but is one of the finest shorter pieces from Debussy's pen. It proves him a melodist of distinction once more and refutes the argument of those who contend that he possesses no melodic flow. In "Les fées sont d'exquises danseuses" there are lovely moments, though as a whole it is not convincing. Clever is the term to be applied to the sketch of "Général Lavine" whom M. Debussy characterizes as *eccentric*; to prove it he has written the piece *dans le style et le mouvement d'un cake-walk*. Raw and open fifths usher in a bass figure which has an insinuating effect and leads to the melody, which is quite fascinating. Most admirers of the French master will prefer his "Golliwog's Cake-Walk" to this one. There is perhaps more charm in the earlier essay in this accredited American form. Delicate and ethereal right-hand passages make "La terrasse des audiences du clair de lune" most attractive. "Les tièrces alternées" is exactly what its title says it is, a bristling study in alternating thirds, while "Feux d'Artifice" requires the same kind of virtuosity that the older "Jardins sous la pluie" does, though it is ridiculously long for what it contains.

M. Debussy may not write an "Emperor" Concerto for the piano like Beethoven, nor even works such as the Schumann A Minor or the Liszt E Flat. Nevertheless the little piano compositions which he does write are so individually styled and impress both hearer and player so firmly with their composer's extraordinary imaginative power that they will be prized and doubtless played for many years, as long, at any rate, as there are concert-pianists who can appreciate their subtle charms. All of them are difficult of execution and require a highly finished technic to be performed to advantage.

GRANVILLE BANTOCK'S "If That Angel of Shiraz," for a baritone voice with piano accompaniment, leads the new Ditson song issues.‡ The work of the com-

‡"IF THAT ANGEL OF SHIRAZ." Song for a Baritone Voice. By Granville Bantock. Price 75 cents. "FOR YOU." Song by Lawrence H. Montague. Price 50 cents. "FURL YOUR SAIL, MY LITTLE BOATIE." Song by John M. Steinfeldt. Price 50 cents. "LOVE DREAMS." Waltz Song by Clarence C. Robinson. Price 50 cents. "THE HEART O' YE." Song by William Dichmont. Price 50 cents. Published by the Oliver Ditson Company, Boston, Mass.

poser of "Atalanta in Calydon" has many times been spoken of in terms of highest praise; unfortunately his music has not been presented in America in the quantity which it deserves. This setting of verses from Hafiz's "Divan," a Persian poem which since Bruno Huhn set as a cycle for quartet of mixed voices a few years ago, has engaged the attention of many other distinguished musicians here, rendered into English by Justin Huntly McCarthy, is one of the biggest new works which has come from the Ditson press in some time. Bantock is a leader to-day. Of that there is no doubt. Those who know his "Omar Khayyam" will admit this, though they may not find that he maintains a consistent level of inspiration throughout it.

His style recalls Richard Strauss more than anyone else. The melodic flow is extraordinarily fine, while the harmonic background is individual, strong and appropriate. It is a song which our American baritones should add to their répertoires. They can make their programs far more significant by placing a big song like this (which in size is quite as long as an aria) on them than by repeating to the delight of the uninitiated and the disgust of the *cognoscenti* such hackneyed things as the "Pagliacci" Prologue and the "Eri Tu" aria from Verdi's "Masked Ball."

Other song issues are Lawrence H. Montague's melodious "For You," John M. Steinfeldt's "Furl Your Sail, My Little Boatie," Clarence C. Robinson's "Love Dreams," a waltz song of interesting make-up, and William Dichmont's "The Heart o' Ye."

These latter named songs are published for both high and low voices. A. W. K.

Mascagni was the conductor at the municipal celebration of the Verdi centenary in Florence.

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Max Jacobs String Quartet at Stony Brook, N. J.

STONY BROOK, N. J., July 26.—The Max Jacobs String Quartet, assisted by Rose Bryant, contralto, as soloist, gave a concert at Stony Brook on Thursday evening, July 24. On this occasion Mr. Jacobs presented his reorganized ensemble, with Messrs. Meyer, Eastes and Liebling as second violin, viola and 'cello respectively. With splendid effect they played short selections from Haydn, Handel and Bolzoni, Dvorak's Quartet, op. 96, that in which the Bohemian composer employed American negro themes; two short movements by Glazounow and the first movement of the Grieg Quartet. In all they displayed excellent preparation and played with full virile tone. Mr. Jacobs won the approval of his hearers in a group of solos containing the Couperin-Kreisler "Chanson Louis XIII and Pavana," Zimbalist's "Orientale" and Kreisler's "Schön Rosmarin." Miss Bryant proved herself an able singer in Homer's "Banjo Song," Bemberg's "Chanson de Baiser," Goring-Thomas's "Summer Night" and a Donizetti aria. Robert Gayler presided most capably at the piano.

Milwaukee Choirs to Sing for Cardinal Gibbons at Church Convention

MILWAUKEE, July 28.—Preparations are being made by the allied Catholic choirs of Milwaukee for the grand concert to be given in the main hall of the Auditorium on Sunday night, August 10, in connection with the meeting of the National Federation of Catholic Societies. Prof. John Meyer, organist at St. Francis Church, and Prof. S. G. Kugewski, St. Hyacinth's Church, were elected to direct the musical work at the convention at a recent meeting of the board of directors of the Catholic organists and choirmasters. Prof. John Licht will direct the mass chorus of 1000 voices. At the first general rehearsal held in Plankinton Hall over 600 singers were present. Otto A. Singenberger, organist of St. John's Cathedral and director of the Catholic Choral Club, directed the chorus. Cardinal Gibbons, the archbishops of St. Louis, St. Paul and Cincinnati and about twenty bishops from all parts of the country will be present at the convention.

M. N. S.

Fritz Kreisler recently won a new triumph with a concert at Monte Carlo.

CELESTE D. HECKSCHER'S Success in Orchestral Concert

NEW YORK EVENING POST

In the "Dances of the Pyrenees" the melodies were of a vigorous, rhythmic kind, with no searching for modern effects, no profound problems to solve, but with plenty of orchestral color and brilliance. If a comparison must be made, the name of Chaminade occurs to one involuntarily; and it must be said that there was more variety in Mrs. Heckscher's program than there could be in one made up entirely of the salon music of the famous French woman.

NEW YORK MAIL

It is likely that the songs were the most satisfying numbers heard, although most of the music presented was of superior quality, especially the "Dances of the Pyrenees." Florence Hinkle sang the five songs admirably and the audience was most enthusiastic.

NEW YORK REVIEW

Last night gave Mrs. Heckscher an opportunity to show that she possesses great talents. Her work is of a very high standard and characterization. All of her compositions are full of melody and show her a master of her art.

Mrs. Heckscher's compositions for orchestra, chorus, voice, violin and 'cello are being widely programmed. They may be gotten through any music dealer or from the publishers.

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CAMP MEETING AUDIENCE CHEERS SCHUMANN-HEINK

Contralto Makes Speech at Her Ocean Grove Hotel, After Filing Through Lines of Her Admirers

So great was the enthusiasm for Mme. Schumann-Heink at her concert in Ocean Grove on Monday evening of last week that it was declared one of the greatest public tributes ever accorded an artist at the popular New Jersey resort. Nearly 10,000 persons packed the huge Auditorium, while as many more stood on the outside listening to the occasional notes which penetrated through the open doors and windows. On the first entrance of Mme. Schumann-Heink she was greeted with an ovation—loud cheers, handclapping and the usual "Chautauqua salute" or waving of handkerchiefs.

This continued after each program number throughout the entire evening, but the climax was reached after the conclusion of the concert, and when "Madame" started on her way to her hotel, nearly a block away. From the rear entrance of the hall to the hotel steps were two solid walls of humanity, through which she was compelled to walk, and the demonstration was renewed in louder tones, winding up with a burst of cheers when "Madame" in a few words from the veranda of the hotel expressed her appreciation for the tribute which had surpassed everything in point of exuberance ever heard in the "camp meeting city." An indication of the size of the audience is indicated by the fact that the contralto came away from Ocean Grove richer by considerably over \$2,000, as her share of the receipts.

All the Summer resorts along that part of the Jersey Coast were represented in the audience, and before the beginning of the concert more than three hundred carriages and automobiles passed the entrance gates, bringing large parties from a radius included between Atlantic Highlands and Point Pleasant, a distance of twenty miles.

This was the beginning of Mme. Schumann-Heink's limited tour of engagements at Chautauquas and Summer schools in the East and Middle West. With William J. Bryan she is to be the star feature of the Summer school at Winona Lake, Ind., singing there on August 5. Her other Chautauqua engagements are at Clear Lake, Ia., Bay View, Mich., Waseca, Minn., and the Monteagle Assembly, at Monteagle, Tenn.

PASS HAT FOR WELSH CHOIR

Pittsburghers Help Singers to Return to Wales After Eisteddfod

PITTSBURGH, PA., July 28.—Somewhat of a sensation was caused in music circles last Tuesday night, when it was announced at the orchestra concert by Frank W. Rudy, manager of the Pittsburgh Festival Orchestra, that no provision had been made for returning to their home a portion of the members of the famous Rhondda Male Choir, of Rhondda, Wales, winners of the recent Eisteddfod prize, and that opportunity would be given all to contribute to a fund for that purpose. Hats were passed around and many contributed.

When the officers of the Pittsburgh Eisteddfod Association heard of the matter they asserted that before the Welsh organization was brought to America \$1,500 had been sent to Wales to help pay the expense of their coming and that every provision of the contract under which they came to this country had been carried out to the letter. Both President W. J. Jones and Secretary Robert H. Davies deny any liability to the Welsh organization whatever.

Later, however, Mr. Rudy disclaimed any personal knowledge of the finances of the sixteen members of the choir still in Pittsburgh and singing under the direction of W. J. Bird. It was this number that

appeared in concert at the Schenley lawn. Mr. Rudy says that he presented the matter at the festival orchestra concert as it had been presented to him. The main body of the choir traveled under Director Phillips. Mr. Bird, however, now says that the Pittsburgh Association more than lived up to its agreement, giving them \$500 more than they agreed. E. C. S.

SOPRANO AND HER HARPISST-ASSISTANT TO TOUR THE SOUTH



Ruby Lehmann-Leyser, Young American Soprano

Concert-goers may expect an increase in the matter of novel programs for next season, and one of the unique additions will be made by Ruby Lehmann-Leyser, a young relative and protégée of Lilli Lehmann, who recently made her first bow to a New York audience, when she sang at charity concerts at the St. Regis and the Waldorf. Miss Leyser is a Savannah girl and has displayed good judgment in studying with American teachers in her own country. Her voice is a flexible soprano of much brilliancy, while she has a charming personality.

Miss Leyser is arranging a tour through the South, where her mother is a prominent society and club woman. She will give a series of recitals in costume, the program consisting of old French, German and Italian songs. She will be assisted by Marion Morrison, a young harpist of talent and ingratiating personality, who studied with Carlos Salzedo of the Metropolitan Opera Company. The two young women present a most attractive stage picture.

Their tour will be under the management of Ludwig Wielich, who has entered the managerial field with an array of promising young artists. Among them Rose Laurent, a young American soprano, whose voice attracted the attention and favorable comment of Caruso, Scotti and other Metropolitan Opera celebrities.

Patten Twins to Visit America

Marjorie and Nathalie Patten, 'cellist and violinist, respectively, twins who so closely resemble each other that their mother frequently confuses them, are coming to America in January under the management of Foster and David, of New York. The girls are twenty years old and have been coming success of late in London drawing rooms.

Samuel Gardner, a young American violinist, who is a pupil of Kneisel, has gone under the direction of Foster and David. This newcomer is remembered for his concert at Rumford Hall last year.

F. H. TOYE WILL MANAGE LOS ANGELES ORCHESTRA

Predecessor Served 17 Years—City Now Said to Need \$300,000 for Music for Two Years

LOS ANGELES, July 26.—Pursuing its policy of making a clean sweep of the symphony situation at its meeting last week the directors of the Los Angeles Symphony Orchestra discarded the manager that had served the organization for seventeen years and elected as business manager Frederick H. Toye. The latter is the husband of Mme. Namara-Toye, the Los Angeles soprano. He is a well-educated young man with a good business experience and undertakes his troublesome symphonic task with enthusiasm. He expects to adopt the eastern orchestras' plan of public rehearsals on Friday afternoons and concerts Saturday nights. This is entirely feasible where the symphony players are free from other engagements and where there is sufficient public demand for two concerts. But here the players are engaged evenings.

During Behymer's five years in this office there was no salary, but for the rest of the time he received a nominal sum. He gave the symphony reduced rates on the use of the auditorium and in many cases sold the services of great artists he was managing to the symphony board at considerably less than he would have obtained elsewhere. Behymer, the impresario, sold to Behymer, the symphony manager, at a discount. The recent action of the board releases him from any such charitable necessity, for Mr. Behymer can now get full rates for his auditorium and for his artists, and in the end will have escaped a great deal of thankless work and will have taken in more money.

It seems that my estimate of the amount of money sought for musical enterprises in Los Angeles in the next two years is at least \$40,000 too low. The Germans will ask the city for \$80,000 as a guarantee and entertainment fund for the international song festival in 1915, which is twice what I estimated. It is safe to say that the various interests would like the public to give or guarantee about \$300,000 in the next two years. The question is what enterprises mentioned will fail for lack of support?

Pasadena is to be congratulated on the probability of securing a fine music hall and art museum. This is announced to be built at the corner of Wilson avenue and California street, and the preliminary plans have been drawn. To complete the sum necessary prominent citizens have incorporated the Pasadena Music and Art Association. The directorate includes Henry E. Huntington, Dr. George E. Hale, Bishop J. H. Johnston, former Senator Edmunds, Dr. Charles F. Holder, Mrs. James A. Garfield, Mrs. Albert Sherman Hoyt, George E. Patton and others. Last season this association introduced to Pasadena several prominent musicians, fostered lectures and art exhibitions and was of great educational value to the city outside of its project of building the music hall. Los Angeles will need such an association before it gets its music hall and art museum, although in a year or so it will have available land. W. F. G.

Berlin's first Anton Bruckner Festival will be held next Spring.



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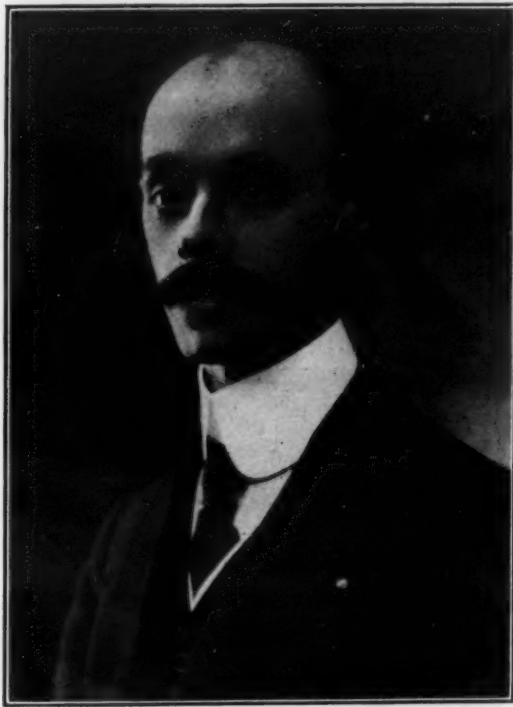
A FRIEND OF THE GREAT VIOLINISTS

D'Ambrosio, Who Has Composed Many Noteworthy Works for the Violin, Is Sought by Kubelik, Ysaye and Kreisler When They Visit Nice

[EDITOR'S NOTE.—Mario Frosali is an Italian violinist now resident in New York. A pupil of the well-known Italian composer-violinist, Alfredo d'Ambrosio, whom many think a Frenchman, his remarks on that artist will be of interest to musicians in general and especially to violinists, professional and amateur, who are familiar with the charming compositions of his teacher.]

By MARIO FROSALI

Translated for Musical America by G. Viafora



Alfredo d'Ambrosio, the Celebrated Violinist and Composer

ALFREDO D'AMBROSIO is a personality. Not only is he a violin virtuoso, but he is also known as a literary man in Europe. Born in Naples, he pursued his studies there and completed his education at the Conservatory of his native city, devoting himself especially to the violin and to composition. Shortly after his graduation he began his concert career and toured Italy with great success, being admired everywhere as a violinist of high attainments.

His delicate health prevented him from concertizing, however, and accordingly he decided to give his time to the further study of his instrument. With Sarasate he applied himself to the study of the violin, living with him for some time in Spain, and then went to London to place himself under August Wilhelmj, where he remained for two years.

At the same time he worked seriously at composition, producing several violin works. He returned to Italy and then to Nice, where he established a string quartet and gave concerts throughout the winter, many of them for the benefit of charitable institutions, and also taught part of the time.

He is but thirty-four years of age and is assuredly one of the most popular of contemporary violin composers. His Violin Concerto, op. 29, is in the repertoire of many violinists of note and was played,

I have learned, last Winter by Kocian at his recital in Aeolian Hall, New York. The esteem in which he is held by so many of his famous *confrères* is proven by the fact that whenever Kubelik, Ysaye, Thomson, Kreisler, Thibaud, Serrato and many others are passing through Nice they never fail to visit him and pay their respects to the composer of a Mazurka, Serenade-Caprice, Introduction and Humoresque *et al.*

In addition to the violin concerto mentioned, he has written another concerto for his instrument (recently published), a string quartet and quintet and many smaller violin pieces. A notable symphonic poem for orchestra has also appeared from his pen, a beautiful work, original and replete with inspiration. The style is pure and the melodies employed are impassioned, showing his memory of his beloved country, Italy, and the beautiful skies of Naples. He has also written a classic ballet, "Ersilia," an opera, "Pia de' Tolomei," both of which have been performed successfully in Europe and which should be heard in this country.

A PLEA FOR ENDOWMENT OF CREATIVE ARTIST

Henry F. Gilbert in New Music Review

THE case of the American composer of music and the creative artist generally in America is considerably worse than in England. In fact, as far as I have been able to investigate, the United States appears to be the only civilized country in the world in which the government affords no financial assistance to native creative artists. The bald fact is, that America—as a nation—does not yet appreciate the civilizing and refining value of a national culture. Nevertheless, in spite of the fact of the apathetic attitude of the government

in this matter we have attained to the development of considerable culture—particularly in literature.

But native musical composition is in hard case indeed. Music in America at present is much more of an exotic than in England and is likely to remain so for a long time to come unless some definite financial encouragement is given to those young Americans who have shown the spark of creative ability. By "financial encouragement" I mean a sum of money large enough to defray living expenses, which sum should be given yearly for a number of years to any American student of composition whom competent judges have decided to have a particular gift for it, and to have earnest ideal aims in regard to it. This sum of money, while it should be large enough to permit the earnest worker to work out the best that is in him, should not be large enough to afford a tempting bait to the unscrupulous.

As, under the existing condition of things, such help is hardly to be looked for from government, one naturally thinks of the immense private fortunes which exist in America, and of the many noble bequests of some of our millionaires.

It is safe to assume that most of these bequests were for either "charity" or "education," and were in almost every case an endowment of an institution rather than an individual. But the history of culture reveals the great debt of humanity to individuals. An educational institution is a most necessary agent in fostering and spreading culture among the people. But it cannot originate it. That is the high calling of the creative individual. Therefore, I would earnestly suggest that—say a third of one per cent.—of the money annually given away in the United States should be invested in creative individuals in the manner outlined above.

DEFENDS OUR MUSIC LOVERS

David Clinton Perry Enlightens One of "Old-Fashioned" Variety

Editorial comment was made in last week's issue of MUSICAL AMERICA upon a letter written to the New York Times by Wilbur F. Morrell, who complained that it is difficult to discover in America "one of the old-fashioned true lovers of music." Further enlightenment of Mr. Morrell on musical conditions in this country is supplied by David Clinton Perry, who writes to the same paper, as follows:

"Wilbur F. Morrell has been unfortunate in his choice of friends in the United States. As a student of music, both at home and abroad, I feel that my observations are of some value. I find the love of music a very strong feature in American life. Certainly I know very many Americans who love and demand music of the highest order. Especially in and around Boston it has been my experience that there are more good amateur pianists and violinists than in Berlin. I have accounted for this on the grounds that music of the best class may be heard for so very little money in Germany that it discourages individual effort, while the prohibitory price of high-class concerts in America—outside of New York—forces lovers of music who have slim pocketbooks to make their own music.

"There is in these United States an amazing amount of excellent concert music. The Boston Symphony Orchestra leads the world, the Thomas Orchestra of Chicago coming next. I heard this stated more than once in Germany by Germans. Opera in Berlin hardly equals opera in New York. In Paris and Vienna it is doubtful if it is any better than in New York.

"When we consider all the splendid music—orchestra, opera, concert, church—supported by the American public, it is as ridiculous to believe that there is a dearth of good music here, and that Americans are deficient in the love of the best in this art, as it is to feel that it is necessary to go abroad for music instruction."

American Socialists Give Concert for Their "Comrades" in Germany

BERLIN, July 27.—Socialistic Germans are much interested in the visit of 150 singers belonging to the American Socialist Liedertafel, who arrived in Hamburg a few days ago on the Pretoria. After spending Sunday at Lake Wannsee and on the Havel River, the visiting singers gave a concert at Potsdam, with an audience which included many socialists from Berlin. The Americans will also sing in Leipsic, Dresden, Cologne and Munich.

Mr. Potter Treasurer of Melba-Kubelik Transcontinental Tour

Howard E. Potter will be the treasurer on the coming transcontinental tour of Mme. Melba and Jan Kubelik under the management of Loudon Charlton. Mr. Potter acted in the same capacity for Mr. Kubelik on his tour of 122 concerts in this country two years ago, and last season he had the management of Edmond Clément, the French tenor.

MR. EGÉNIEFF'S TOUR

Increased Interest in Coming of Noted German Baritone

Concert Direction M. H. Hanson reports that increased interest is now being evinced in the coming of Franz Egenieff, the German baritone. Mr. Hanson declares that he was discouraged a few weeks ago by the hesitation exhibited by several managers and clubs, with whom he had opened negotiations. It appears that because certain European singers of great reputation had in recent years failed to impress deeply the American musical public, direct inquiries about Mr. Egenieff had been made in Germany. As a result of these inquiries bookings are now coming in most satisfactorily. During the last week contracts were signed by Mrs. George D. Wilson for the Art Society of Pittsburgh; Mrs. A. D. Bramhall for the Tuesday Salon at Sherry's, New York City; Evelyn Hopper for her concerts in Omaha and Lincoln; and by James De Voe for his Philharmonic Course at Toledo, Ohio.

Mr. Egenieff will bring his own accompanist, Dr. Kerntler, with whom he has been working for many years. Dr. Kerntler has played with some of the greatest virtuosos.

Violinist Gittelson Has Vacation on Baltic Before European Tour

BERLIN, July 26.—Frank Gittelson, the Philadelphia violinist, is spending the Summer on the Baltic with his mother and sister, preparatory to his concert appearance with leading orchestras of Germany, Switzerland and Bohemia.

Raymond Roze, who is to direct a season of opera at Covent Garden in the early Winter, has already tested the voices of over 1100 applicants for positions from all parts of Great Britain.

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PARIS HONORS FOR AN AMERICAN

Dent Mowrey, Pianist, Distinguishes Himself in Performance of His Own Compositions—Thuel Burnham's Musicale

Bureau of Musical America,
Paris, 5, Villa Niel,
July 12, 1913.

DENT MOWREY, a young American pianist, who has recently made Paris his home and is fast making a name for himself, was the soloist at the musical evening given at Holy Trinity Lodge in the Latin Quarter to celebrate Independence Day. Mr. Mowrey, by special request, played a number of his own compositions. One of the latter, a "Humoreske," has become very popular, and, as it is a work of sound musicianship as well as of considerable original inspiration, this is not surprising. Mr. Mowrey's complaint as to the

majority of pieces given the attractive title of "Humoreske," is that they make no pretence at being of a humorous character. And this is precisely where Mr. Mowrey's venture in this particular line of composition differs from the creations of others. This latest "Humoreske" is just a rollicking trifle which ripples along in the most spontaneous and mirthful fashion, although, in order to be appreciated properly the interpretation of the composer must be heard.

Mr. Mowrey has had an exceedingly busy season in Paris, and on the many occasions on which the writer has heard him play in public he has invariably presented a totally different program. Yet his work shows no signs of skimpiness, but rather an astonishing amount of mental study that the artist must have gone through in order to achieve

such highly intellectual results. A pupil of Teichmüller, Mowrey's playing is strongly reminiscent of Bachaus, who had the advantage of the instruction of the same professor. He has that same certainty and precision of touch, brilliant technic and magnificent tone.

Delma-Heide, the well-known *maestro di bel canto italiano*, informed MUSICAL AMERICA yesterday that he has so many pupils that his hopes of a Summer vacation are doomed to disappointment, and an occasional week-end in the vicinity of Paris will probably be his only holiday excursions this year. At the same time Mr. Delma-Heide is a man less likely to feel the strain of going vacationless than most people. Few teachers work in such pleasant surroundings, and judging from the talent shown by his numerous pupils, of almost all nationalities, one envies him his lot.

George E. Shea's wife, the noted contralto, Mme. Chais-Bonheur, is engaged for a series of performances at the Opera of Nantes next Autumn. She is also under contract to sing this month at the famous

Casino Opera at Vichy, so that the Shea family will spend part of the Summer at this animated watering place.

Thuel Burnham gave his monthly musicale on Sunday last and a great many Americans attended to hear a program of particular interest. He played two concertos, op. 23, in D minor, MacDowell, and the Concerto in A Minor by Grieg. Léon Marquet presided at the second piano.

Our young American virtuoso was at his very best. He had no orchestra to support him on this occasion, although the condensation of the score was brilliantly played by M. Marquet. Yet Mr. Burnham made these two concertos convincing by reason of his own faultless interpretations. He made every note interesting and caused his listeners to catch just the right spirit of each movement. The contrast of style of the two composers was most interestingly brought out.

The guests included Mme. Leschetizky, Mrs. John R. MacArthur, Mrs. Mahan, Mrs. Theodore Dodge, Mrs. William Sprague. DANIEL LYNDY BLOUNT.

"The American Musicians' Painter" in Paris: E. D. Maybee and His Work

Bureau of Musical America,
Paris, 5, Villa Niel,
July 12, 1913.

"THE American musicians' painter." Such is the title unanimously conferred by the American musical colony of Paris on E. D. Maybee, of Syracuse, N. Y.

The spirit of music in the art of the canvas is probably the most difficult in the world to portray, but there is certainly one man on this side of the Atlantic who completely understands this subtle work, and he is the young American painter who has his studios in the very heart of the Paris Latin Quarter.

It is a particular pleasure to watch Mr. Maybee at work and the methods by which he attains to such beautiful impressionistic results are well worth the telling. His posing of a singer, for instance, is one of the most interesting artistic studies one could be privileged to witness.

First of all, as regard dress, every visible detail of the subject's attire is arranged by Mr. Maybee's deft hand. The sitter in the particular instance that I have in mind was a lady, the lower folds of whose frock were deemed by the artist to require some slight amplification. Disappearing for an instant into the adjoining room, the painter returned with a lace scarf, which he adjusted in a twinkling at the feet of the singer, and the deficiency was rectified.

In order to catch the sitter in an absolutely natural pose, the artist then requested her to sing. When he found the correct attitude he quietly began the portrait. As soon as evidences of stiffness are revealed, Mr. Maybee requests the sitter to walk about and think of something else, until expression and attitude once more become natural.

Mr. Maybee came to Paris after graduating at the art school of Syracuse University in 1902, when he was awarded a European scholarship. He has been an exhibitor at the Royal Academy, London, and Paris salons for several years. He has a lifelike study of French peasantry in this year's salon, entitled "L'Ivrognesse du Village," while in the Philadelphia Painting Salon he exhibits "La Petite Bretonne." He has also exhibited on several occasions at the National Academy, New York.

Among the best known American musicians who have posed for Mr. Maybee in his Paris studio is Mrs. John R. Mac-



Above, to the Left: Portrait of the Artist's Wife. Right: Mrs. John R. MacArthur, New York Musician, and Her Children. Below: Kathleen Vierke, Soprano. All Reproduced from Paintings by E. D. Maybee

Arthur of New York. Mrs. MacArthur is president of the Thursday Musical Club of

New York, and is an active member and officer of many social, philanthropic and musical organizations of that city. She comes to Paris every Summer and plays a prominent part in the social activities of this capital. Her Friday evening musicales are noted for their select attendance and the rare interest which attaches to the musical programs given. Mrs. MacArthur, who is a pupil of Thuel Burnham, for the piano, and of M. Criticos, for the voice, figures prominently in the programs given at Paris receptions and in her own home. She is a musician of rare accomplishments.

Another noted American musician who has posed for Mr. Maybee is Thuel Burnham, the American pianist, who has long made Paris his home, and still other sub-

soprano; May Mansfield and Miss Luquins. DANIEL LYNDY BLOUNT.

To Increase Efficiency of Workmen by Having Them Sing at Work

PARIS, July 26.—Jacques Vernes, a prominent French financier, has started a movement to increase the efficiency of workers by inducing them to sing while at work. "What is chiefly needed in the industrial pursuits," declares Mr. Vernes, "is a knowledge of rhythmical movement. As rhythm is the principal basis of music, I have decided to introduce music in all the industrial enterprises with which I am connected. I tried it in the Pyrenees, where we have built roads and bridges. The result is simply amazing. I do not mean ragtime music or tango dancing. I want to revive the times when every workman sang at his bench."

VON SCHUCH TO HEAD NEW DRESDEN SCHOOL

Eminent Musicians Join Faculty of "Masterschool for Singers"—Former New Yorker to Teach There

DRESDEN, SAXONY, July 18.—Keen interest is displayed here in the von Schuch-Minkowski "Masterschool for Singers," which is to open on September 1 and which bids fair to become an institution of world-wide fame. Ernst von Schuch's celebrated name stands for the carrying out of high ideals. The prospectus further mentions other prominent teachers. Giacomo Minkowski is no stranger in New York, having for ten years done successful work in that city. The excellent results of his vocal instruction have been fully recognized by authorities such as Caruso, Scotti, Chaliapine, Nordica, E. de Reszke, and others. Mr. and Mrs. Minkowski—the latter also in a pedagogic capacity—have now decided to take up their residence in Dresden to cooperate with von Schuch and other artists such as Frau Bleibtrein, a noted actress; Luise Brownson, vocalist; Alex. d'Arnals (regisseur of the Dresden Court Opera); Prof. Fanto Karl Tembaur, Ch. Gachde, Arthur Chitz and Jan Trojanowski.

The course of study will be of three years' duration and only gifted pupils will be accepted.

Another Dresden undertaking, only one year old, is worthy of attention. It is the "Orchesterverein," which began its activity last season. The society consists of professionals and gifted amateurs, the members numbering for the present seventy-five players. Oscar Hiecke, formerly of Dessau and Königsberg, is the leader. The programs of this society have been devoted to the best kind of music; Schubert's B Minor Symphony, Liszt's "Die Ideale," Wagner's "Meistersinger Vorspiel" and Overture to "Rienzi." The Verein also assisted at a performance of Verdi's Requiem. For the next concerts in October Wagner's Vorspiel ("Tannhäuser") and "Lohegrin," Weber, Schumann, Draesecke's piano concerto, a symphonic poem by Schulz-Benthen, etc., are being prepared. A. I.

Nahan Franko Unpaid for Long Beach Concerts

Nahan Franko and his band of thirty-five men who had been giving nightly concerts at Long Beach, L. I., at the rate of \$1,500 a week, were obliged to suspend them after the first two weeks because there was no money to pay them. J. G. Gerhart, president of the village, said this week that the concerts would be resumed as soon as certain legal difficulties could be done away with. Long Beach was recently organized as a village and the arrangement with Mr. Franko could not be held binding by the village because made by individuals. The voters are expected to ratify Mr. Franko's bill soon, however.

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THE OPERA WAGNER NEVER WROTE

His Forgotten Libretto, "Wieland der Schmied," Set to Music by Hugo Hösel—A Score Weak in Themes and Climaxes but Shining with Reflected Glory None the Less

H. K. Moderwell in Boston Transcript

POSSIBLY as a memorial in the Wagner centenary, and possibly to make money the Deutsches Opernhaus in Berlin has just produced Professor Kurt Hösel's setting of Wagner's libretto, "Wieland der Schmied." The performance brings to view the only one of Wagner's dramatic works that is little known and also a composer who has hitherto hardly been a name in Germany.

Dr. Hösel is director of a Singschule in Dresden, where he has worked for many years. He is now in his fiftieth year and has spent his spare time following in the footsteps of his master and working at the "Wieland," which is the result of many years labor. His effort has been to make a thoroughly Wagnerian music-drama, true in every detail to the master's practice. We can imagine the conscientious disciple finding his reward not in the applause at the Deutsches, but in a dream some night of Wagner himself appearing, nodding his head, and saying, "That was well done."

It is certainly in this spirit that Mr. Hösel has done his work. The Wagner "Wieland," which is included in the complete edition of his works, is merely a scenario, with some of the lines written out as they occurred to the poet. This was in the early days of his exile, when his new art-theories were in process of growth and were demanding an experimental expression. Wagner confessed that he lost interest in the work, although he retained full faith in it. He offered it, at different times, both to Berlioz and to Liszt, but neither composer had the time or inclination for the work, and the scenario remained unused. Hösel's is undoubtedly the first completion of it; whether there have been other attempts made we do not know.

The Story of "Wieland"

The story of *Wieland* is one of the oldest in Norse mythology, and is closely

connected with the "Nibelungenlied." It tells of the great smith, *Wieland*, who lived on an island just off Friesland, with his two brothers, *Eigel*, the hunter, and *Helferich*, the physician. He had the good fortune one day to rescue one of the Valkyrs, *Swannhilde*, who, weak from a wound, had fallen into the water on her way home from a battle. He won her love and received from her a magic ring, which assured to the man who carried it victory over his enemy and to the woman the love of the man she desired. But *Prince Neiding* came to the island and burned down *Wieland's* hut. His daughter, *Bathilde*, came with him and stole the ring. And *Wieland*, believing that *Swannhilde* was burned in the hut, felt no other desire on earth but to be revenged.

So he went to the court of *Neiding*, and offered to serve as a faithful blacksmith. *Bathilde*, the cruel, won his love, through the power of the ring, and made him forget all about *Swannhilde*. *Gram*, the man who had burned the hut, under *Neiding's* orders, was his rival, and *Wieland* slew him. In doing so he struck the stone from the magic ring on the protecting hand of *Bathilde*. To him, as smith, she gave the ring to be repaired, after exacting from him the oath not to revenge himself. He took the ring, and the memory of *Swannhilde* returned. He saw all things in their true proportions. And *Bathilde*, seeing the hero's despair at his faithlessness, was touched with a human love for him and became a woman for the first time in her life. She told him that *Swannhilde* was still alive, having flown out of the burning hut. And, loving him, she released him from any obligations towards her, and wished him his happiness. Having foresworn vengeance, *Wieland* thought only of how he might reach *Swannhilde*, now with her sisters in Valhalla. And under the inspiration of her love his art increased and he forged two wings out of iron, which carried him

to his bride. *Neiding*, incidentally, was buried under the ruins of *Wieland's* burning workshop.

This is the Hösel libretto, changed but little from Wagner's. In the first act, for instance, Wagner allowed *Wieland* to be bound and made captive, an incident which Hösel changed because he wished to show his hero as entirely heroic and conquerable only by supernatural means. But in general it is Wagner's work which we see in the drama which Hösel has set to music.

The Music

And the music? It may well shine with reflected glory, if we are willing to spare it a deadly comparison. The heavy Wagnerian chords, the splendor and surge of the orchestration, the purely sensuous magic of its German themes, will conquer any of the multitudes who have not yet heard as much Wagner as they would like. This much an industrious man could copy from Wagner, and by this one might hide one's lack of genius. But it is not fair to say that Mr. Hösel is without genius. There is a great deal that is wonderful and stimulating in his work. He has either not Wagner's love of polyphony or else not his mastery in it, but his performance is in general one of a high order of technical ability. By two tests, however, he must be immediately shelved down from the first rank. His themes, in their simple form, are not memorable. And his climaxes always permit a dropping off of the spiritual excitement. His master had many dull pages, but they never occurred in the climaxes, nor were his themes ever ordinary.

But even assuming that "Wieland" is an indifferent score, which is hardly fair, the Deutsches deserves nothing but praise for bringing it forward. Its mounting of the work was satisfactory in the old-fashioned way, although it was obliged to content itself without much that the text called for—such as a 175-pound hero flying on steel wings to his loved one, a bursting forge which crushes and buries three men and so on. But it achieved a real burning hut, and rocks and trees of the sort which Wagner himself has long been forced to be content with.

SPLIT IN MILWAUKEE SCHOOL

Bruening Takes Seventeen Teachers to Re-establish His College

MILWAUKEE, July 23.—Dissension among the instructors in the Wisconsin Conservatory of Music has resulted in the withdrawal of Hans Bruening, for the past two years assistant director of the conservatory, and seventeen teachers who formerly were associated with him in the Wisconsin College of Music. The announcement of Mr. Bruening's withdrawal was made by Dr. Louis Frank, president, and William Boeppler, director. In their statement they said: "Hans Bruening, assistant director, with some of the teachers who formerly made up his school, has severed connection with the Wisconsin Conservatory of Music. This step was caused by the fact that the management of the conservatory found it advisable to offer Mr. Bruening a modified contract, which he did not feel disposed to accept. The resulting vacancies in the faculty are being filled rapidly."

Mr. Bruening has announced that he will re-establish the Wisconsin College of Music in Mozart Hall, 811 Grand avenue. The college was established by Mr. Bruening in 1899 and continued until 1911, when it was merged with the Wisconsin Conservatory of Music. Since the union of the two schools Mr. Bruening has been at the West Side branch of the conservatory in Mozart Hall. Clarke Wooddell, who is to be one of the directors of the Wisconsin College of Music with Mr. Bruening, was formerly connected with it, and when the merger was brought about two years ago he was engaged as a member of the faculty in the violin department. He has become well known in Milwaukee for his success with gifted players, among whom is Gerald Kunz, who is now studying under Franz Kneisel in New York. The college will be opened September 1 with almost its entire faculty of two years ago. It is planned to enlarge the corps of teachers to embrace every department of music and dramatic art. M. N. S.

Laura Maverick and Carl Hahn to Tour Middle West and Central States

Laura Maverick, the popular mezzo-contraalto, and her husband, Carl Hahn, the cellist, composer and conductor, are to tour the Middle West and the central States beginning in November. This artist couple will spend the month of August at the Merriewold Club, Sullivan County, New York.

The postponed Paris premiere of "The Jewels of the Madonna" will take place at the Opéra in September.



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CARUSO'S "MUSICAL BONES" NONSENSE

A Figment of the Undisciplined Imagination when Tested by the Hard Facts of Physics—Proper Voice Production from the Point of View of the Expert in Physics and Anatomy

By FLOYD S. MUCKEY, M. D. C. M.

THERE seems to be much confusion in the minds of those who write and talk on the voice as to the structure and function of the several parts of the voice mechanism. We have in this the same essential parts as in any other musical instrument. These are, first, a vibrator which originates the air waves which constitute the voice; second, a pitch mechanism which determines the rate at which these are started by the cords; third, a resonance mechanism which amplifies the air waves that they may have the desired effect upon the auditory apparatus of the listener. The vocal cords compose the vibrator of the vocal instrument. These are attached to the cartilages of the larynx which form the pitch mechanism. The resonance mechanism is located above the larynx and is made up of the cavities of the pharynx, mouth and nose.

In any rational discussion of the voice mechanism the function of its different parts must be kept clearly in mind. Of the three probably the most important is the resonance mechanism. Resonance is the principal factor back of both volume and quality, while the conditions in the throat which give full use of the resonance cavities tend to give the correct action of the pitch mechanism as well. How important it is, therefore, that voice writers, teachers and students should know what resonance is, what it does for volume and quality, and how it may be obtained in the voice mechanism.

"For our purpose resonance may be defined as the reinforcement of a tone by a quantity of more or less confined air, the inherent rate of vibration of which is identical with that of the tone reinforced. Such a quantity of air, receiving successive impulses from the vibrating object, comes into vibration itself, thus giving to the surrounding air a much greater amplitude of vibration and consequently greater volume to the tone." The student will do well to study this definition of resonance, as it is the one given by the late Prof. William Hallock, professor of physics at Columbia University, New York City, and the greatest authority on voice resonance living or dead. Notice that he says "a body of more or less confined air," not wholly confined. This means that every resonance cavity must have an opening to the outside air and one of considerable size, so that the air waves may pass back and forth freely. This opening is the essential feature of a resonance cavity.

This definition of resonance can only be applied to the cavities of the pharynx, mouth and nose. It shuts out the chest cavity, as during voice production this is practically closed. It is true that the air in the chest does vibrate on the lower tones, but to the man who knows (as Professor Hallock knew) there is a vast difference between mere vibration and resonant reinforcement. It also cuts out the antra (the cavities in the cheek bones), the frontal sinuses (located above the eyes) and the sphenoidal sinus (which lies back of the nose).

Closed Cavities

These are practically all closed cavities. It is possible by pressure to force air into them, but not air waves. They cannot be reckoned as sources of resonance. There is only one other means of reinforcing air waves, and that is by bounding boards. These have two essential characteristics, viz., homogeneity of texture and dryness. Neither one of these is found in the structures of the voice mechanism. Bone, the driest substance in the body, is 48.6% water. It is also heterogeneous in structure. The outer part is made of compact

bony tissue, while the inner part is composed of what is termed cancellated tissue. This means sponge-like. The holes in the cancellated tissue are filled with bone marrow and blood vessels, which are from eighty-five per cent. to ninety-five per cent. fat and water. More than this, the bone is covered with a fibrous membrane called the periosteum. Most of the bones of the body are covered deeply by muscular and connective tissues. Then the whole body is enveloped by the skin with its underlying fatty and areolar tissues. Could any one imagine a more ideal structure for the purpose of killing vibration? This, in fact, is a very important bodily function.

Suppose, for example, we cut a very thin sheet of wood from each side of the sounding board of a piano. Then we soak these until they are thoroughly saturated with water. We then proceed to fill in the space left between these two sheets with some sponge-like substance the interstices of which are filled with a composition containing from eighty-five per cent. to ninety-five per cent. fat and water. Finally we wrap the whole thing with a dozen layers of cloth thoroughly saturated with water. How much reinforcement or resonance could we expect from such a structure?

"Musical bones," therefore, become a figment of the undisciplined imagination. It makes no difference how "celebrated" the originator of such an idea is, it vanishes into thin air when tested by the hard facts of physics. "Spinal resonance" belongs to the same category as "musical bones." One of the chief functions of the spinal column is to kill vibration. It encloses the very delicate and important structure known as the spinal cord. The great process of evolution has produced in the spinal column an ideal structure for the protection of the spinal cord from vibration and shock. In a similar way the bones of the skull have been evolved to protect the brain. Anything like bone resonance or sounding board effects would be fatal to the very existence of the vertebrates, the highest development of the animal kingdom. It is absolutely contrary to the fundamental facts of physics as well as to the whole scheme of evolution. "The small boy and his horn" and even Mary Garden need have no terrors for Caruso and his "musical bones."

Tricks That Show Ignorance

In the light of these simple facts of physics and anatomy and physiology, how foolish seem the antics of a singer who kicks the rug aside that he may stand on the floor or stands on a box that he may increase the volume of his tone. These tricks merely show ignorance of the simplest facts of physics on the part of the performer. It is astonishing how medical men, and even "celebrated specialists," not only ignore their physics but seem to forget their anatomy and physiology when they talk and write about the voice. For example, our "London specialist" tells us that "the distance from the vocal cords to the front teeth is half an inch longer in Caruso than in any other tenor I know," and "that this fact accounts for his extraordinary compass, pitch and volume of voice." It would be interesting to know, in the first place, just how these exact measurements were taken. "Compass" when applied to the voice means range of pitch. These terms then are practically synonymous. As the pitch of the voice is determined by the length, weight and tension of the vibrating cord, and as this is regulated by motion of the cartilages of the larynx or the pitch mechanism, it is difficult to see how the length of the resonance tube could affect the pitch or compass. It would have a very slight effect on volume, but a very decided effect on the quality of the voice. The length of the vocal cords could affect only the pitch and not the volume. The size of

the larynx could not affect volume, which depends entirely on the extent of swing of the cords (breath pressure) and resonance.

Caruso's vocal cords, like all others, are made up of yellow elastic tissue, and the histologist tells us that this possesses the same characteristics wherever found. Caruso's cords are therefore no more "resilient or vibratile" than any others. Large larynx and long vocal cords would be of no advantage to a tenor, but rather a decided drawback, as they would necessitate a greater expenditure of energy for the high tones. Caruso therefore has no advantage over the ordinary singer as far as "musical bones," length and quality of vocal cords and size of larynx are concerned. He has, however, one great advantage over the ordinary singer, as the voice mechanism is used at the present time.

A brief explanation of the action of the resonance cavities will help us to appreciate this. These cavities are surrounded for the most part by muscles and the fullest use of resonance is dependent upon the relaxation of these. This is especially true of the muscles of the soft palate. When they contract they cut off the large space above the soft palate as well as the small cavities of the nose. This action of the soft palate deprives the ordinary singer of the large space necessary for the reinforcement of the fundamental tone and it remains weak. It also takes away entirely the four higher overtones, as they are dependent upon the reinforcement of the small cavities of the nose. Every public singer, Caruso included, has soft palate interference. This, as shown by our voice photographs, takes away more than one-half of the voice itself.

Caruso's Advantage

It is just here that Caruso has the advantage of nearly all singers. The high arch of the hard palate, the great width and length of the lower pharynx and mouth cavity give a comparatively large space below the palate and hence a strong fundamental tone which is the *sine qua non* of good quality. However, the nasal cavities are cut off and he thus loses the four higher overtones. These give a certain richness to the voice which Caruso lacks and the trained ear can detect this at once with absolute certainty.

The writer made this statement to a graduate physician who is one of the leading concert singers of New York City. This gentleman dissented and stated that Caruso had an opening between the soft palate and the back of the pharynx into which two fingers could be inserted and which he could not close. If the doctor had recalled the mechanics of swallowing, which he must have learned in his medical course, he would have realized that this was a fallacy. The act of swallowing cannot be performed without the shutting off of the upper pharynx and the nasal cavities by the contraction of the soft palate, which is its function. The advantage of the large space below the palate which the so-called great singers possess can be much more than counterbalanced by the ordinary singer if he will eliminate soft palate interference and make use of all of the resonance space belonging to the voice mechanism. Many singers think they are doing this and many teachers imagine they are teaching nasal resonance when they are not in the least.

There is a very simple test for soft palate interference which anyone may use. Close the nostrils with the thumb and finger while producing tone. If there is soft palate interference there will be no change in the quality and you are losing more than half of your voice. If there is full use of nasal resonance at least nine-tenths of the tone will be stopped. This test is so simple that there is no excuse for lack of knowledge on this point. Years ago Hurley wrote, "To my mind the saying that 'a little knowledge is a dangerous thing' is a very dangerous adage. If a little knowledge is a dangerous thing who among us has so much as to be out of danger? I do not believe, if knowledge be real and genuine, that it can be other than a very valuable possession." He also defines knowledge as "organized common sense." A little real knowledge of the physics, anatomy and physiology of the voice mechanism properly applied would prevent much of the nonsense which is talked and written about the voice and singers. It would also save thousands of beautiful voices which are being

ruined every year through interference with the mechanism. It would also prevent the making of a statement such as was done by one of the leading teachers of this city at the recent Saratoga convention, viz.: "That the voice is a secondary consideration in the operatic singer"; that dramatic ability takes the first place. If this be true why should we have opera at all?

The fact of the matter is that a properly produced voice is not only the first consideration in the operatic singer but in the actor as well. If this gentleman had said, "The voice as I train it is a secondary consideration in the operatic singer" it would have been absolutely true. A voice produced with the full use of resonance without interference with the free vibration of the vocal cords and with no interference with the pinch mechanism will always be the primary qualifications not only in opera and drama but in business and social affairs as well. It is the most valuable asset that any one can possess. People are beginning to realize this and the vocal teacher who wishes to retain any rank in his profession must learn to recognize and eliminate interference.

FIRST WOMAN TO WIN GRAND PRIX OF ROME YET IN HER 'TEENS



—Photo by Boston Photo News Co.

Lili Boulanger, Girl Who Won France's Scholarship in Rome

For the first time the Grand Prix of Rome, by which the French nation gives the winner a scholarship in Rome, has been won by a woman, as reported in *MUSICAL AMERICA*, and the winner is Lili Boulanger, whose portrait is reproduced above. Miss Boulanger is not yet twenty years old. She comes of a musical family, as her father has already won the Grand Prix for musical composition, and her sister, Nadia Boulanger, who has won the second prize, is a pupil of Raoul Pugno, and collaborated with him in his opera, "The Dead City."

Concert Series at Walpole, N. H.

WALPOLE, N. H., July 26.—"Music in the Pines," a series of six concerts and illustrated lectures given here during July and August, was begun auspiciously on the afternoon of July 19. Mrs. Edith Chapman Gould, the New York soprano, and Mischel Gusikoff, violinist, were heard in an absorbing program, both artists acquitting themselves admirably. Mrs. Gould's superb interpretations were again listened to at the town hall on July 23, on which occasion Mr. Gusikoff again played. "He is more like Mischa Elman than any of our great artists," commented Franklin W. Hooper, director of the Brooklyn Institute of Arts and Sciences, who is sponsor for Walpole music. Max Schwalzman accompanied at the piano.

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A TAMAGNO OUTBURST LIKE CARUSO'S

Vagaries of the Great Tenor, Who Hated the Restrictions of His Profession, Recalled in Rome—A Biography of Mario by His Daughter—Cotogni Eighty Years Old—American Countess Turns to Light Opera

ROME, July 8.—The fearful outburst of that unhappy man Caruso, who deplores his life as a millionaire tenor and longs for the simplicity of ten francs a day, recalls the outburst of another tenor, the great Tamagno. One day Tamagno and a friend were stopping in the same hotel at Milan. The friend, a journalist, was writing an article, when the door of his room was burst open and the huge figure of Francesco Tamagno appeared. The tenor was in a state of the greatest excitement; he was cursing his misfortunes in a voice which made the windows tremble.

"What is the matter, my dear Francesco?" asked the astonished friend.

"The matter is that I will never sing again. I never want to sing again."

"Has your mind suddenly gone at your age? You, with your wonderful voice whom all the impresarios of Europe and America are desirous of engaging?"

"I don't care about anything or anybody," shrieked Tamagno. "I will never sing again. You want to know why? I am tired of this life all of privations. I have a constitution of iron and with my fist I could slay an ox and yet I can never do what I want. When I want to have a good filling meal, to drink a couple of bottles of wine, to spend a late night in the cheerful company of my friends, it is not permitted. I must methodically regulate my meals, drink little, go to sleep immediately after the performance, not walk when it rains, so as not to get my feet wet, not do anything rash—and all this because I must take care of my voice. Curse my voice! Curse the theater! I tell you, my friend, I am sick of it all. I want to live; to eat to such an excess as to burst; to drink what and as much as I like, to do as many stupid things as I please. I want to enjoy the millions I have earned, and you, my friend, don't you try to persuade me otherwise, or, as there is a God above, I will strangle you!"

Tamagno was sincere in his outburst, but he was reckoning without the powers that be. After six months' easy living he received a note from Giulio Ricordi saying that Verdi wished to see him. Together they went to the historic villa of S. Agatha and the little old man made the gigantic tenor try over a new part. The fascination was too great for Tamagno: he created *Otello* and sang it all over the world, gathering unto himself fresh fame, greater glory and—more millions.

Biography of Mario by His Daughter

Another famous singer of the last century has been recalled to mind by the publication of "The Romance of a Famous Singer" or the life of Giovanni, Marchese di Candia, by his daughter, Signora Pearce di Candia. His real name was Giovanni dei Marchesi di Candia, but he chose the name of Mario when after many wanderings he finally decided, on the urgent advice of his friends, to adopt the opera stage as a profession. As Mario he will live among the immortals. Born in Cagliari on October 18, 1810, of noble family, he died in Rome in December, 1883. His life was divided into two parts. Previous to his stage career he was an exile condemned to death, a patriot hiding in his own land. Later he was the darling of the stage, his triumphs were world wide, his pocket was lined with gold which he spent in unnecessary extravagance, in forwarding patriotic schemes and helping his indigent country, so that when he died there remained but a remnant of his fortune.

His father, although Sicilian, was a strong conservative and upholder of the old Piedmontese system. Mario was a liberal of liberals, a co-plotter with Mazzini. He was threatened with prison by his own father, but, clad in his dragoon's uniform, escaped to Genoa, where for a whole month he was hidden by a maid of honor in the Royal Palace. He was declared an outlaw and his own father, with Spartan severity, said: "If I saw my son I would shoot him as a deserter." From the royal palace he escaped disguised as a fisherman to Marseilles, a trip that owing to the contrary winds took eighteen days to accomplish. A gypsy on board read his hand and said, "You are no fisherman but of noble rank and one day the olive crown of fame will circle your head." He was offered a pardon and readmission to the army if he would divulge the name of the person who had shielded him. He refused, and it was then, reduced in pocket and pride, that, urged by his friends, he decided to go on

the stage. Devotedly fond of his mother he wrote to her and told her of his intentions, but promised that he would not use his own name and would never sing on an Italian stage. He kept this promise absolutely, for after 1838, when he assumed the name of Mario, he was only once heard in Italy, and on that occasion it was in a church, the memorial service for Rossini, in the Duomo of Florence. That occasion was a memorable one for many reasons. It was the one and only occasion that Mario sang in public in Italy, it was the last time that Mario and his wife Giulia Grisi sang together, and it was the last time that Grisi sang in public. Alboni and Graziani completed the quartet in the *Stabat Mater*.

Lived for His Art

Mario's theory of life was different from that of Caruso and Tamagno. He once said: "I live only to sing and to love." He loved his wife, the applause and the fame. His marvelously liquid voice sometimes caused extraordinary sentimentality in people. On one occasion he was singing at a concert in London a romance of Alary, the second verse of which begins with the words, "Ah, viens au bois, folle maîtresse." Suddenly a lady sitting in the stalls jumped up and with trembling voice replied: "Je viens, je viens!"

London was Mario's favorite city, and during the thirty-two years in which he sang there he appeared in forty-six parts, a record which has never been approached by any other artist. His register was so extensive that he could please all tastes.

He was a terrific smoker and often used to sleep with a cigar in his mouth. Once he came on the stage in the second scene of "Faust" smoking a cigar, and it was snatched from his mouth by a super. At Barcelona, in the land of smokers, the people had so much sympathy with his weakness for cigars that they begged him to continue smoking on the stage.

As a patriot Mario often aided his country people in their fight for liberty and the unity of Italy, though after his flight from Genoa he was precluded from giving them active personal help. Giulia Grisi used to tell the tale of how one evening he was talking with some patriots at the back of the stage and heard that a certain plot would fail for want of money. Without waiting a moment he stepped into their dressing room and brought back her jewel case full of valuable jewels and gave it to the conspirators, telling them to sell the jewels for the cause and on the morrow he would get some more.

In reading the "Romance of a Great Singer" one realizes that there were giants in the musical world of those days; Mario was one of the famous band of men and women that included Rubini, Graziani, Mirate, Tamburini, Giuglioli, Malibran, Pasta, Patti, Alboni, Grisi, and others that helped to immortalize the music of the old masters, Verdi, Rossini, Bellini and Donizetti.

Cotogni's Birthday

Antonio Cotogni, the grand old baritone, last week completed his eighty-second year. Still hale and hearty he continues his work as chief director of vocal singing at the Liceo of St. Cecilia and only a few days ago presided at the final examinations of its pupils. To speak of Cotogni's fame and past triumphs would be like carrying coals to Newcastle. Suffice it to say that Rossini said of him, "He sings what I want to express; far, far better than I can write it." Among his famous pupils was Jean de Reszke. He does not believe in encouraging pupils who have no ultimate chance of success. The other day I heard an anecdote of him in this respect. A young Englishman had been sent to Rome to see Cotogni by no less a person than Sir Frederic Bridge. Cotogni received him and listened to his voice. After he had sung two or three airs Cotogni rose and said: "I think your voice is worth cultivating and I will take you as a pupil at the Liceo if you promise to do exactly as I tell you, otherwise go home."

Countess as Opera Singer

The Countess of S. Germano, who before her marriage was Virginia Hoge, the daughter of a Presbyterian minister of Richmond, Va., has decided to quit the ranks of the Italian aristocracy and turn to the light opera stage. Five years ago Miss Hoge, attracted by the title and wealth of the Marchese di San Germano, the scion of an ancient Italian house, decided to marry him. In spite of the birth of a beautiful little girl the marriage was

unhappy and now the Marchesa is claiming her liberty.

Even before marriage she desired to go on the stage, but the objection of her parents made her choose matrimony. Her voice was originally trained by Gertrude Curbin of Boston. Since her marriage she has studied with Francischetti at Florence. She possesses a soprano of great natural fullness, and this, with her ability to dance, should, she thinks, be sufficient to enable her to win her spurs on the operetta stage. She is already negotiating with Henry W. Savage, and to give him an opportunity of hearing her voice the Marchesa di San Germano will shortly return to the States.

On the much-debated question of whether it is necessary for an American to study in Europe, and especially Italy, before appearing on the stage, the Marchesa has very distinct views. "There are excellent teachers in the States," she told me, "and as far as voice production is concerned there is absolutely no necessity for Americans to come to Europe. But no American can teach temperament. That wonderful language of the hands and features which is so notable a characteristic of great Italian singers can only be taught by Italians in Italy. To my mind that is the great advantage which singers have here in Italy."

J. A. SINCLAIR POOLEY.

MILWAUKEE OPERA WARFARE

Both Chicago and Canadian Companies to Bid for Patronage

MILWAUKEE, July 26.—The music loving public of Milwaukee will be given plenty of opportunity to hear grand opera this season, as preliminary plans have already been put under way for the appearance of two prominent grand opera companies in this city. As noted before in *MUSICAL AMERICA*, the National Grand Opera Company of Canada has negotiated with the Saxe Brothers, lessees of the Alhambra Theater, for a three-day season at \$5 to \$3 and less. The dates will be during the last few days in March and the first few days of April.

Following the Canadian company's announcement comes the Chicago Grand Opera Company, which begins preliminary arrangements for a season of five performances in Milwaukee. These events will again be held on Friday nights and in the Alhambra Theater, the dates being the Friday nights from November 24 to January 31. The Milwaukee guarantors will have control of the operas to be given in Milwaukee. Richard A. Pick, of Chicago, has been looking after the interests of the Chicago company here.

One of the artists to appear with the Chicago company is Mary Garden. An important announcement is that one night of Milwaukee's season will be a Titta Ruffo night. Luisa Tetrazzini will probably be heard again. It is planned to provide for at least one German opera, "Tristan und Isolde" being the one mentioned as the most probable.

Of the guarantors who cheerfully paid the \$100 subscribed last year one-third have already pledged their support for this season. It is planned to form a committee to organize the movement along business lines, to be in operation the year around and with a definite policy for the education of the public. In this manner capacity houses will probably be secured for every performance and the guarantee fund left intact. Saxe Brothers will undoubtedly take over the local management of the season again. M. N. S.

"Movies" and Talking Machine as Aids in Wisconsin Wagner Lecture

MADISON, WIS., July 10.—Prof. L. A. Coerne, of the University School of Music, delighted a large audience with a lecture recital at Music Hall on Sunday afternoon. The lecture was the last of a series of illustrated lecture-recitals on the Wagner "Nibelungen" Ring and was an example of the use of modern mechanical appliances in lecture-recitals. Moving pictures showing the changing scenes of the music drama were thrown upon the screen, while records of some of the world's greatest singers were played on an invisible Victrola. The lecture was on the "Götterdämmerung." At the beginning of each act of the music drama Prof. Coerne gave a brief summary of the action and he played the themes on the piano before the Victrola was turned on. M. N. S.

Oscar Straus and E. T. Stotesbury as London Visitors

LONDON, July 26.—Numerous visitors of musical interest have been in London recently, among them Oscar Straus, composer of "The Chocolate Soldier," who spent several weeks at the Hyde Park Hotel, and E. T. Stotesbury, backer of the Philadelphia Opera, who returned from Scotland with Mrs. Stotesbury on Monday and started a motor trip to Paris on Friday.

Marguerite

Melville-Liszniewska

PIANIST

American Tour 1913-14



European Press Comments

Illustrirtes Wiener Extrablatt, Feb. 20, '13.

"* * * Mme. Marguerite Melville-Liszniewska, of whose delightful playing we still retain the most pleasant recollections, gave us a taste of her elegant and piquant art in the Saint-Saens Concerto in G minor. She painted with bold strokes the imposing and stormy character of the work and found in the delicate Scherzo movement ample opportunity to distinguish herself. * * *

Oesterreichische Volks-Zeitung, Feb. 21, '13.

"* * * Mme. Marguerite Melville-Liszniewska delighted her hearers with a brilliant rendering of Saint-Saens's G minor concerto. * * *

Die Zeit, Feb. 20, '13.

"* * * Mme. Marguerite Melville-Liszniewska, who with unusually clean technic and most thrilling rhythmic effect, played the G minor concerto by Saint-Saens. * * *

Neues Wiener Journal, Feb. 20, '13.

"* * * Mme. Melville had chosen the piano-concerto in G minor of Saint-Saens. Even the intelligent, reflective and masterly style of this polished artist could produce no stronger effects with this over-sentimental piece, ineffective, though withal replete with technical difficulties. * * *

Arbeiter-Zeitung, Vienna, Feb. 27, '13.

"* * * Mme. Marguerite Melville-Liszniewska, a very distinguished pianist, who manifests, as few others can, even at the piano, her thorough musical training. * * * in the 2nd and 3rd movement (Saint-Saens G minor concerto) the sole opportunities provided by this work, she seized the chance of displaying her valuable talent. * * *

ENGLAND'S PROVINCIAL FESTIVALS

**Plans Made for Annual Musical Meetings in Gloucester and Leeds—
Melba as "Gilda" at Covent Garden—Maggie Teyte Wins
New Favor**

Bureau of Musical America,
48 Cranbourn Street, W. C.,
London, July 19.

THE usual provincial musical festivals to be held in the Autumn are this year lessened by one, the triennial meeting at Cardiff having been abandoned for the present. It will take place next year and it is hoped that it will enter upon a new era by being made an annual affair in each of the three places, Cardiff, Merthyr and Swansea. If the undertaking is to have any influence in supplementing the educative work of the Eisteddfodan then it must be made an annual meeting. Three years—or, as in this instance, four years—is too long an interval.

The remaining festivals, that of the Three Choirs at Gloucester, on September 8, 10, 11 and 12, and the Leeds Triennial Meeting are on different bases. The former is a church festival, now approaching its two hundredth anniversary; the latter a music-making in the midst of a musical center, a case of test and example combined. Leeds Festival this year enters upon a fresh stage, since the conductor-in-chief is no longer Sir Charles Stanford. The meeting takes place on October 1, 2, 3 and 4 and offers much that is attractive.

A First-Time "Rigoletto"

"Rigoletto" was heard for the first time this season at Covent Garden on Saturday last. The performance was as good as any which has been heard in recent years and, for a Saturday in July, there was quite a remarkable audience. The rôle of *Gilda* was of course sung by Mme. Melba, who was in quite her best voice, and it is worthy of note and a proof of the public's progress in esthetic virtue that after her beautiful singing of "Caro nome" there was for once not a single hand-clap. But the public made up for it after the fall of the curtain when the applause was deafening and lasted for several minutes. As he has done so often before John McCormack appeared as the *Duke* and sang admirably; M. Gilly was a picturesque *Rigoletto*; Edith Miller made her first operatic appearance in the small though important part of *Maddalena*; M. Huberdeau was an excellent *Sparafucile*, and M. Crabbé an equally good *Monterone*.

The variety theater would seem to be about to attempt the invasion of the concert world. At any rate the London Opera House is making the experiment of musical matinées, for on Tuesday afternoon Kerekjarto, the wonderful Hungarian boy violinist, gave a recital there. It may be said at once that there was a very small audience, or at least it looked small, but it must be remembered that the opera house is a very large building, and furthermore the weather was bad enough to stop the public from attending a concert of any description. Kerekjarto's program included

1913—1914

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Mr. KREISLER

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Miss FARRAR (Oct. only)

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the Mendelssohn Concerto, Corelli's "La Folia" and other pieces and the sureness of his execution and intonation was astonishing for a boy only eleven years old. He also proved that his tone is big enough to meet any requirements and he phrases with an intuition and knowledge little short of wonderful. He has indeed abnormal talent and the audience recognized this by its enthusiastic applause.

Miss Teyte in Wekerlin Operetta

On Tuesday evening Maggie Teyte produced a little French opera entitled "La Laitière de Trianon," by Wekerlin, at a private "at-home" given by Walter Reubens. Miss Teyte tells me that she is thinking of giving a public performance of it next year in London, and opportunities are so rare for seeing her on the stage that

one can but hope that she will be able to carry out her present plans.

Florence von Etlinger held her annual guest day on Monday afternoon to illustrate the manifold activities of her operatic and dramatic school, with which Jacques Cointi used to be connected. Songs and duets in French, German and English were given by accomplished students and Leo Fall's "Brüderlein Fein" was excellently sung and acted. Distinction was given to the dramatic side by Margaret Halstan and Claire Pauncefort, who appeared in a scene from "Romeo et Juliette." Mme. Jomelli made her first appearance in vaudeville on Monday afternoon at the Coliseum and scored such an immense success that she was immediately re-engaged for September 15. After her singing of "Home, Sweet Home," the audience which, I believe, numbered over 3,000, fairly "rose" at her and she had to come forward to bow her thanks several times. On the same bill were the wonderful "Parsifal" tableaux, which have created quite a sensation, and a "playlet" adapted from the old story of David Garrick by Max Pemberton, with Ellaline Terriss and Seymour Hicks in the principal rôles and some excel-

lent incidental music by Dora Bright. Besides the twenty-eight artists who will make first appearances at the Promenade Concerts in the course of the season there will be a wonderfully strong array of talent, vocal and instrumental, including many names of the highest repute. The pianists are a particularly strong contingent; the remarkable young Brazilian pianist, Guiomar Novaes, will make a reappearance, and also those admirable artists, Elly Ney and Theodor Szanto; while the names of Suzanne Morvay, Marie Novello, Johanne Stockmarr, Cecil Baumer, Arthur Cooke and John Powell speak for themselves. The list of violinists and violoncellists is rather smaller than in previous years, but contains many well-known players and many members of the Queen's Hall Orchestra figure in the program as soloists and composers. Frederick B. Kiddle continues to preside at the organ.

Ibolyka Gyarfás, the girl violinist, has had the honor of performing before her Majesty Queen Alexandra, the Empress Marie of Russia, Princess Victoria and Princess Mary, who expressed themselves as delighted with her playing.

ANTONY M. STERN.

MISS PARLOW PARTIAL TO RUSSIANS

Noted Violinist Expresses Great Fondness for People Among Whom She Spent Her Student Years—Auer's Clever Advice as to How Long to Practice

KATHLEEN PARLOW'S admiration for the Russians is pronounced, for her various visits to the Czar's domain have been sources of special pleasure. It was in St. Petersburg that the young violinist studied under Leopold Auer. In a recent interview, in which she referred to the period spent under Auer's tutelage, Miss Parlow declared the Russians the most charming people with whom she had ever come in contact—with a tactful reservation, of course, in favor of her native land.

"The Russians have the polish of all other nations," she explained, "and fascinating characteristics all their own. They are highly cultivated, while their courtesy and charm are always in evidence. I count my stay in St. Petersburg one of the happiest periods of my life, though of course it was one of the busiest. How long did I practise each day? Well, you can figure it out for yourself, basing the estimate on Auer's advice, which was: 'If you are clever practise three hours; if moderately stupid, four hours; if you need more, stop.'"

Miss Parlow is a student of art and literature as well as of music and her library is one of her proud possessions. She is a linguist also, speaking French and German fluently, though oddly enough knowing nothing of Russian, despite her long sojourn in Russia. "The Russians spoke too good English for me to attempt it," is her explanation.

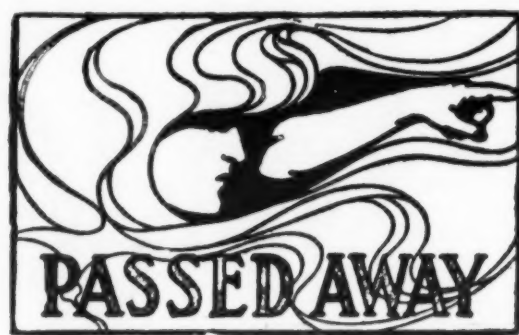
The violinist is especially fond of out-of-door life. Winter sports particularly appeal to her, especially the tobogganing that was such a feature of her girlhood in Canada. As an amateur photographer she has shown far more than ordinary skill, while her tennis playing is almost as much a matter of pride with her as her mastery of the violin. "I have little time nowadays for hobbies," she explained recently, "but I should cultivate them with a vengeance if I had an opportunity. Somehow, whatever I take up I like to do so thoroughly and its pursuit becomes an obsession." It was this desire to "do things thoroughly" that explains Miss Parlow's success as a concert artist.

Chicago and Buffalo Engagements for Maude Klotz

Maude Klotz, the young soprano, has been engaged for one of the Sunday afternoon concerts to be given by the Briggs Musical Bureau in Chicago during the coming season. Miss Klotz will appear there in November. C. Dexter Richardson, Miss Klotz's manager, has arranged with the Briggs Bureau, so that the business between Buffalo and Denver for Miss Klotz will be handled by that agency. The first engagement announced is for Buffalo, N. Y., where Miss Klotz will appear as soloist with the Guido Chorus. This will be late in November, and after this numerous appearances will be made by this attractive artist in concert and oratorio.



Kathleen Parlow, the Violinist, from a Snapshot Made Recently in Zwolle, Holland



William Harkness Arnold

PROVIDENCE, July 22.—William Harkness Arnold, organist and choirmaster at St. Stephen's Church for more than twenty-five years and also one of the best known vocal as well as piano and organ teachers in Providence, died at his late home on Monday morning after an illness of several weeks. During the early part of his career he studied for several years with Haupt and Loenschoen in Berlin, also in Paris with some of the celebrated masters. His most recent teacher was Jean de Reszke, with whom he studied in Paris.

Mrs. Adelheid Louise Heim

BOSTON, July 26.—Mrs. Adelheid Louise Heim, wife of Gustav F. Heim, solo trumpeter of the Boston Symphony Orchestra, died Thursday, July 24, at her home, Roxbury, Mass. Mrs. Heim was an accomplished pianist.

Joseph Kuder

Joseph Kuder, one of the founders and a partner of the piano firm of Sohmer & Co., died in New York on Thursday of last week. Mr. Kuder was connected actively in the progress that resulted in many improvements of the modern piano.

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FROM "MUSICAL AMERICA" READERS

Names Twelve "Greatest Opera Composers"

To the Editor of MUSICAL AMERICA:

There has been a discussion in your esteemed journal as to who are the four greatest opera composers, and Wagner, Verdi, Mozart, Gluck and Weber have been frequently mentioned. But why limit the greatest opera composers to four only? I myself prefer to give the names of twelve, and these are Gluck, Mozart, Beethoven, Boieldieu, Auber, Weber, Meyerbeer, Rossini, Marschner, Wagner, Verdi and Bizet. I am, sir, yours very obediently,

ALGERNON ASHTON.

LONDON, July 14, 1913.

Scores Mephisto

To the Editor of MUSICAL AMERICA:

When a man has no argument he stoops to personal abuse. After many years of MUSICAL AMERICA I can see no reason for, or benefit from, the wasting each week of a page for the meanderings of Mephisto. He is continually at loggerheads with somebody. I am amazed at the permission

of such a volley of personalities in the issue of July 19.

We are making great progress musically. Americans and Canadians are becoming numerous in the ranks of leading artists. Our orchestras and opera companies are increasing in number and are of splendid quality. Nevertheless, when we enumerate the hundreds in Europe, can we feel great pride in the combined population of 100,000,000 people that possesses only a dozen permanent orchestras and four operas in the U. S. A. and only one of each in Canada, most of them supported by a handful of millionaires?

Upon the band question Mephisto wrecked and almost drowned himself. He has apparently never heard the Italian bands of Creatore, Ellery, Vessella in the U. S. A. Aside from them we have only eight first-class bands in North America: the Mexico Police Band, Municipal Band of Havana, Cuba; British West India Regiment, Jamaica; Royal Canadian Regiment, Inf., Halifax, N. S., and in the U. S. A., Sousa, Pryor, Conway, U. S. Marine. Even these excellent bands are not equal to Europe's best. I could mention many and

also the reasons did space permit. I give the names of the four best: Garde Républicaine of France, Grenadier Guards, Great Britain; Coldstream Guards, Great Britain; Royal Marine Band of Italy.

If Mephisto will investigate the personnel of the best American bands and orchestras, he will find Italians in almost every one.

Music is sacred and above all nationality. Let us be proud of our fellow-countrymen who attain preeminence, but let us omit all jingoistic, narrow-minded, "only-we-are-the-best" ideas about music, and give cheerfully and impartially honor to whom honor is due.

A. S. McCORMICK.

Akron, Ohio, July 25, 1913.

Reply to a Defiant Critic

To the Editor of MUSICAL AMERICA:

I beg leave to address this letter to Syrolini Franklin:

Your letter to MUSICAL AMERICA's issue of June 29, under the caption of a "defiant critic," has just been brought to my attention, owing to my absence from the city. Hence the delay.

I do not wonder that you can be defiant if you say you are able to take your typewriter in hand because for doing this you must have a hand the size of a gorilla, and certainly you can defy all musicians, who, as you know, have to take care of their hands.

Then on further reading, seeing that after the remarkable feat of taking your "typewriter in hand," you would relieve yourself "surcharged of these few thoughts." (By the way, that is fine Queen's English.) I must confess I was more scared, because I said to myself that if your thoughts were as strong as your hands, you no doubt could annihilate all the work I have been able to do. But the law of equalization seems to hold good at all times and what you gain in strength of hand you absolutely lack in mental power and consecutive thought. So, on reading further, I uttered a sigh of relief which did in some way as wonderful feats as your hand, since my wife tells me that it cooled appreciably the atmosphere of the room in which we read your letter.

For your own good I would first suggest to you to study argumentation before you answer anything in the negative. I have searched for an adverse criticism of the interview in your elucidation, but I have failed to find it.

You say that you defy the editor to print your letter. He printed it because it was easy—it required only a type-setting machine—paper—printing ink. You further state that you defy me to answer you.

Ah! my dear sir, for once you are right. I cannot answer it because you have not contradicted anything I said. Would you in the future see that your brains co-operate with that powerful hand of yours and answer the interview directly, I shall be glad to reply. Yours very truly,

HERWEGH VON ENDE.

July 23, 1913.

Colorado's Love of Puccini

To the Editor of MUSICAL AMERICA:

For Summer journalism this is some style and, being a county paper, must be correct.

THE GOLDEN GLOBE

(Member Colorado Editorial Association)
GOLDEN, COLO., JULY 12TH, 1913
J. W. Arasmith, Proprietor

An American Soprano—Lena Ellsworth Dale, Soloist, July 18.

It's Puccini's most beautiful aria—"One Fine Day" that will be sung by Lena Ellsworth Dale, at Lakeside Theatre July 18, at the sixth Cavallo symphony concert. This is the arise from Madame Butterfly and is full of all the haunting loveliness that the Italian master is capable of. The symphony for the afternoon is the Schumann B. Flat, while Ippolitow-Ivanow is to be heard for the first time this summer with his atmospheric "Caucasian Sketches." Seats for out of town as well as in town patrons can be had at Baur's and the Denver Dry Goods Store.

R. JEFFERSON HALL.

Denver, Col., July 21.

MacDowell's Old Home Suggested as an Inspiration to Composers

To the Editor of MUSICAL AMERICA:

May I say a word about Edward MacDowell's former home, Peterborough, N. H.? After reading in MUSICAL AMERICA and other magazines about Peterborough, a desire to see it, above all else, filled me.

JOHN McCormack

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My friends said, "Go; then you'll be satisfied and not wish to go again." After my being there a friend said: "You had a good time?" I could not reply. I was never so affected by the sacred seriousness of a place. For days I felt that I had seen a vision and had been lifted into a high place from which I dreaded to fall. After a time I realized its influence was peacefulness. As Goethe says, "Über allen Gipfeln ist Ruh."

And this very peacefulness might be an inspiration to a creative musician. The composition might include history—interesting there—and scenery—the mountains are glorious. The fertile valley suggests peace and domesticity. The "artist's touch" is in the picture of mountains framed by pines. Health of body and mind comes from the nearness and fragrance of pines. Colors of all descriptions may be found in clouds, flowers and sky. In the spirit of the master who worked there we find reverence of God and nature, reticence, gentleness, sincerity in manner, bravery, patience in sorrow, beautiful, imperishable workmanship and industry. May my vision become real music!

CORNELIA WELBORN DRESSLAR.

Nashville, Tenn., July 21, 1913.

Maggie Teyte and Covent Garden

To the Editor of MUSICAL AMERICA:

With reference to the remark on page 9 of MUSICAL AMERICA of July 5 that Maggie Teyte could not appear at Covent Garden on account of having filled a month's engagement at the Alhambra, it has been pointed out to me that this is not correct. I have personally seen letters offering Miss Teyte engagements at Covent Garden which, however, she was unfortunately unable to accept on account of previous engagements which she had made.

ANTONY M. STERN.

London, July 19.

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CHAUTAUQUANS HEAR NOTABLE "MESSIAH"

Conductor Hallam Makes Work
More Effective by Cutting
Time to Two Hours

CHAUTAUQUA, July 28.—It was a gala night at Chautauqua on July 20, for the Chautauqua Choir, orchestra, soloists for July, Henry B. Vincent, organist, and Frederick Shattuck, accompanist, were heard in the greatest production of Handel's "Messiah" ever presented at this Summer city. The production was under the baton of Alfred Hallam and many were the words of praise for him and his excellent body of players and singers. Mr. Hallam made the usual cuts and then added a few more that brought the time of performance down to two hours and in no way deteriorated the value of the work. His chorus and orchestra did some magnificent work. Mr. Hallam handled his forces in a masterful way.

Marie Stapleton-Murray, who is here visiting with her husband, was called upon the morning of the performance before the final rehearsal to substitute in the work for the soprano for July, Eva Emmet Wycoff, who was ill, and she sang the soprano rôle in a way that was magnificent. Mrs. Murray had never before sung the work with orchestra, but she sang with all the surety and insight of the real musician and singer she has proven herself to be in past Chautauqua seasons. She has gained most decisively in her art. Her appearance at the opening of the program resulted in an ovation, which continued throughout the evening.

Viola Ellis sang the contralto work extremely well. She has never appeared here to a better advantage and her richness of voice and fine interpretation of the several contralto numbers brought forth applause from her hearers that was genuine and deserved. Especially in "He Was Despised" was her artistry shown and she was compelled to acknowledge the appreciation of her auditors several times. A hearing of John W. Nichols in the tenor portion of the solo work would have pleased the most exacting. His superb voice was at his command at all times and he made excellent use of it. Every number that he sang was done in a finished style, but his singing of "Thy Rebuke Hath Broken His Heart" and "Behold and See" were bits of consummate artistry long to be remembered. From first to last Ashley Ropps, bass, kept distinctive pace with his artistic confers and was at no time in the background. There was a fine resonance about his singing, and he sang the "Why Do the Nations?" with an abandon and positiveness that was inspiring. All his work gave evidence of careful and painstaking preparation.

As a fitting acknowledgement to him of their high esteem, the members of the choir showered Mr. Hallam with flowers before the last tones of the final chorus had died away, and the production ended amid thunderous applause from the largest audience that has as yet graced the immense Amphitheater.

One of the most interesting recitals given at Chautauqua was the one presented at Higgins's Hall on Monday afternoon, July 21, by Frank Croxton, basso, and Austin Conradi, pianist. The program was replete with interesting numbers, not usually heard on the concert platform, and was of the most educational value to the student of music. That the two artists were at their best was in evidence at every moment of the recital, and their popularity is shown by the very large audience which greeted them. They presented the following program:

Four Shakespearean songs: "She Never Told Her Love," Haydn; "The Willow Song," Old English; "Orpheus and His Lute," Mauney; "Autolycus Song," Greenhill; Mr. Croxton. Four Chopin numbers for piano: Berceuse, Etude in F Minor, op. 10; Etude in F Minor, op. 25; Etude in C Minor, op. 10; Mr. Conradi. "The Lamb," Densmore; "To You," Speaks; "Winter Butterflies," Foster; "Elysium," Speaks; "Shepherd, See Thy Horse's Foaming Mane," Speaks; Mr. Croxton. Scherzo-a Capriccio, Mendelssohn; Arabesque in G Major, Debussy; "Les Vagas Etude," Moszkowski; Mr. Conradi.

Another violin lecture recital by Sol Marcossion, with Austin Conradi as a most efficient accompanist, interested local music lovers last Tuesday afternoon. The recital was devoted to the "Concerto" and in the beginning Mr. Marcossion traced briefly its history and development. He then played two concertos, the Bach E Major and Bruch G Minor. Mr. Marcossion's playing

BEATRICE HARRISON PRIZE-WINNING CELLIST TO TOUR



Beatrice Harrison, English 'Cellist, Who Will Make a Concert Tour of America the Coming Season

BEATRICE HARRISON, the young English 'cellist, who is pronounced by many musicians and critics as the greatest of women 'cellists, will make a concert tour of America the coming season under the management of the Wolfsohn Musical Bureau. The tour will open with appearances with the New York Philharmonic Society in Carnegie Hall, New York, December 11-12.

Miss Harrison was born in India and is the daughter of a British army officer. She

was of that finished, virile character that is to be expected from him.

That superior artist of the piano, Ernest Hutcheson, gave another recital Wednesday afternoon and delighted an audience that filled the room to overflowing. He displayed his usual absolute command of the instrument and gave readings of the works presented in a never-to-be-forgotten manner. His technic was marvelous and tone superb.

On Wednesday afternoon, July 23, a splendid program of modern composers was given in the Amphitheater under Mr. Hallam's direction by the Chautauqua choir, orchestra and the following capable soloists: Ashley Ropps, Marie Stapleton-Murray, Ernest Hutcheson, Viola Ellis, John W. Nichols and Sol Marcossion.

Edwin Arthur Kraft, the Cleveland organist, was heard in his third of a series of organ recitals, Tuesday afternoon, July 22. His program was the usual well selected one and he played with the consummate skill of the thorough artist. His program was: Festival Prelude on "Ein Feste Burg," Faulkes; Nocturne, Dethier; "Midsummer Caprice," Johnston; Toccata from Third Sonata, Becker; Reverie, St. Clair; Pièce Héroïque, Webbe; Fantasia on "Lead, Kindly Light," Fairclough. The last four numbers are dedicated to Mr. Kraft. The fourth and last recital by Mr. Kraft was presented in the Amphitheater Wednesday afternoon, July 23, to an enthusiastic audience. Mr. Kraft's program contained two numbers dedicated to him, the Scherzo-Pastorale by Federlein and Silver's "Cradle Song."

studied in England and on the continent and at the age of ten won the gold medal at the Royal College of Music, London. In Berlin she studied at the Hochschule and with Hugo Becker. At the former school she won the Felix Mendelssohn prize, this being the first time it was awarded to a 'cellist. She has played as soloist with the Berlin Philharmonic Society and throughout Germany. Her repertoire is exceptionally extensive. She will bring her own accompanist from Europe for her recital work.

The scholarship offered each season by Mrs. E. T. Tobey in memory of the late William H. Sherwood has been awarded this season to Carrie L. Sweezy, of Batavia, N. Y. The scholarship offered to the young child having no previous instruction as the one best to serve to illustrate lessons to beginners in Mrs. Tobey's piano normal classes was arded to Kathryn Baker.

The Chautauqua Music Club held a most interesting meeting on the evening of July 25 at the Sherwood Memorial Studio. The first part of the evening was in the form of a conference of music clubs. Then came a short musical program by Mrs. Blankenship, of Texas, Mrs. Norris, of Virginia, and Austin Conradi.

The contralto engaged for August of last year was Viola Ellis, but Mr. Hallam released her Chautauqua engagement that she might accept an engagement with the De Koven Opera Company. Mr. Hallam had a high appreciation of Miss Ellis's ability, however, and secured her services for July of this season, her work with the opera company having closed. It is the consensus of opinion that he has seldom displayed better judgment, and Miss Ellis has taken rank with the best contraltos ever heard at Chautauqua.

Ashley Ropps, the basso of the July quartet, is making a decidedly good impression on this his first visit to Chautauqua.

Edward Hawley is a new member of the Chautauqua faculty and is an instructor in the department of public school music, giving well-outlined courses for supervisors, grade teachers and along all lines. James Bird, who has been an instructor in harmony at Chautauqua for nine years, is also a composer of merit and his song, "My Spirit Longs for Thee," was sung by Mr. Nichols at a recent sacred song service and was greatly admired. L. B. D.

ANNOUNCES RETURN OF YVETTE GILBERT

Manager Wagner Back From Europe
with Plans for Next
Season

Charles L. Wagner, the musical manager, returned Tuesday morning from a six weeks' stay in Europe on the Kronprinzessin Cecilie. While in Europe Mr. Wagner completed arrangements in company with R. E. Johnston to bring to America in the Fall of 1914 Yvette Guilbert for thirty concerts. She will give costume recitals and will carry a company, including a pianist, flutist and a player of the viola de gamba. Entirely original programs will be given. Mme. Gilbert has not visited America for four years.

Mr. Wagner talked interestedly of his visit to the home of John McCormack, the tenor, at his home in Hampsted, near London.

"Mr. McCormack and I attended a prize fight one evening by way of diversion," said Mr. Wagner. "We saw Wells knocked out by Mahoney. We took Father Kearney with us and Mahoney came awfully near needing the services of a priest. Among others at the house party were M. L. McLaughlin, the American tennis champion, a great friend of Mr. McCormack's, who I learn has won the cup which will now come to America."

"I succeeded in getting McCormack's time for his appearance at Covent Garden extended, so that he will stay in America a full three months from February 3 to May 3, 1914. During that time he will have forty-five concert appearances but no operatic performances. His first concert in New York will take place on March 15 at the Hippodrome and he will have only three performances in New York City."

"Alice Nielsen will return to America September 16 for the entire season. She has been re-engaged for another season at Covent Garden next Spring. She will have ten performances in opera in Boston during the season and will also sing at the Metropolitan. The coming season will be devoted exclusively to recital work while she is on tour and she will not carry a company with her as on some previous occasions."

"Yolanda Mero, the pianist, will return to America for the whole season and will appear in many concerts and recitals throughout the country."

"Rudolph Ganz, the pianist, will be in America the season of 1914-15 and I already have twenty dates booked for him."

"Riccardo Martin will begin a four months' engagement at the Metropolitan January 14 and will be available for concerts in May."

"While in Paris I had the pleasure of seeing my niece, Grace Wagner, dramatic soprano, who is doing very well indeed and who will shortly make her operatic debut."

"I am handling comparatively few artists this season because my theatrical work will occupy some of my time. I expect to put on 'Money Moon,' a new play by the author of 'Peg o' My Heart' here in New York next Fall."

"I am constantly in receipt of letters from people who claim to be second McCormacks. It reminds me of the time when I was a chinaman, I mean when I was in the china business. We often had what we called seconds and such pieces of china were always either warped or glaze-cracked."

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"America Needs Fifty Leschetizky Assistants," Says This Instructor

"Would Be Great Thing for Country," Adds Jean Marie Mattoon, New Teacher at Von Ende School, in Reply to Statement that She is the Only Former Aide to Noted Pedagogue Now Active Here—How the Leschetizky "Trade Mark" Is Counterfeited—Correcting Wrong Ideas of Master's Principles, Founded on Hearsay Information

IF there is one quality above all others that eight years' association with Theodore Leschetizky has instilled in Jean Marie Mattoon it is musical generosity. This quality was evidenced last week in a Summer afternoon discussion at the Von Ende School of Music, where Miss Mattoon has begun her duties as a member of the piano faculty. One of the staff of this New York institution was describing an investigation which proved to him that Miss Mattoon is the only American teacher now active in this country who actually taught as an assistant to Leschetizky in Vienna. Miss Mattoon greeted this with an expression not so much of diffidence as of unconcern, as she remarked:

"What if I were the only bona fide Leschetizky assistant in America—what difference does it make? I should be very glad if we had fifty such disciples of Leschetizky's principles. It would be a great thing for America, and in a few years we Americans would probably be flocking to the recitals of our own native pianists just as much as we now flock to those of the imported kind.

"Probably the majority of the Leschetizky pupils are teachers. The master, however, merely gives his students the pianistic equipment and leaves it to them to work out their artistic salvation. Might it not be a good thing if he classified them, telling one: 'You have the talents of an artist,' and another: 'You are fitted to be a teacher'? Certainly, and he has this faculty of pedagogic divination. I have heard him say of one pupil after he had played but a few notes, 'That boy will be successful as an artist,' and he is, and of another pupil, 'I will make her a great teacher,' and he did. Such classification would help the young pianists to find their own *métier* and would avoid much heart-burning among those who had chosen the wrong course.

Detecting a Pedagogic Fraud.

"While the trade-mark, 'Leschetizky pupil,' is as much a standard in piano playing as 'Sterling' is on silver, piano students must avoid plated ware in the teaching ranks. For instance, one of my present pupils is a teacher from the South, and she was very much disturbed over a teacher in her town who departed each Summer with the announcement that she was going away to study with Leschetizky and returned in the Fall to find much larger classes as a consequence. Her rival teachers used to wonder how she could afford to take the trip and indulge in Leschetizky lessons. The answer is simple: she *didn't*. Leschetizky never teaches in the Summer, so our friend may have studied at some Chautauqua Summer school, but it's certain she never studied with Leschetizky.

"The venerable master is sometimes misunderstood by those who know of him through hearsay or at second hand. A musician recently remarked to one of your MUSICAL AMERICA interviewers: 'We hear much of the Leschetizky method, but with that master technic is quite a secondary matter, over which, when once the principles are mastered, he troubles himself but little.' That is hardly stating the case correctly. With him every note is studied—with a little child or a mature artist pupil, it is all the same. With all this attention to detail, however, this intense study of the most subtle musical effects, as well as the minutest technical difficulty, there is no hint of pedantry. Therein lies his genius.

"Leschetizky neither knows nor thinks of any other way than to give his best each day to each of his pupils. I fear teachers are mostly lazy—even the celebrated ones. If there are not more than a dozen pianists of the first rank to-day there are not half that number of teachers of the same class—I mean teachers capable of producing first-class artists. With Leschetizky, however, it is not only his genius but his tireless industry. There was one celebrated pianist (whose name needn't be mentioned) who came back to Leschetizky to work on several pieces. They started working on one number at six o'clock in the evening, and when Mme. Leschetizky came down at eleven to see what had happened to the two gentlemen, behold! they were still struggling with the first page. Think of it! Five hours' study on a single page!

"One thing which disgusts the master is a pianist, or composer, who uses a 'bundle of tricks' for the purpose of astounding the audience. That doesn't mean that he lets his pupils be unprepared to meet any difficulties that may appear. Before a student is ready to pass from the assistants to the master himself he must have all the essentials at his finger tips. When an effect is once acquired the pupil is expected to apply it wherever it is demanded, but Leschetizky works with him until he applies the effect to the *best advantage*. For instance, he points out that there are at least thirty staccato touches. Exaggerated, you think?"

Here Miss Mattoon sat at the piano and demonstrated the differences in tone proceeding from just a few of these thirty staccato touches. She also took occasion to correct a charge, illustrated amusingly by her, that the Leschetizky method requires the player to assume a position with the elbows raised, the shoulders sprawling over the piano and the arms doing a sort of swimming motion. Her exemplification of the real Leschetizky pose and poise was refreshingly natural after this "gawky" exhibition.

Miss Mattoon was asked if Leschetizky ever instructed two pupils to play the same

piece in the same way, or if he let their individuality assert itself. Her reply was: "I don't believe it's possible for two pianists to play a piece exactly in the same way any more than it is possible for you and myself to enter this room and say, 'How do you do?' in precisely the same manner. No, Leschetizky never orders two pupils to play a piece alike; in fact, he never plays it twice alike himself—always searching for a little detail that will improve the performance. As to individuality he exclaims: 'Woe to the teacher who is too weak or too obstinate to carry his method through without injuring the individuality of the pupil.'

Centipede as Object Lesson.

"I read somewhere," continued the American teacher, "that there are over 3,000 points to be observed in playing Chopin's G Major Prelude. That reminded me of the story of the child who fell to wondering how the thousand-legged worm manages all of his legs. The youngster presented this problem to his mother, with the question, 'How does the thousand-legged worm know what his eight hundred and sixty-fifth leg is doing 'way back there?' The mother couldn't supply an answer, so she decided to ask the worm the next time he came by. When she put the question to the worm he replied, 'By Jove, I never thought of it—I don't know how I do manage my legs. I'll just take a walk and see what my eight hundred and sixty-fifth leg is doing 'way back there.' With that the worm started out, but with all these thoughts in his mind he got tangled up and found he couldn't walk at all. That is just what would happen to a piano pupil if he were told to play the Chopin G Major Prelude with the 3,000 technical points uppermost in his mind."

Having just read in MUSICAL AMERICA of her famous teacher's passing his eighty-second milestone in the same hale and hearty vigor, Miss Mattoon commented admiringly:

"It's his wonderful vitality. I remember his seventy-fourth birthday party, in one of the Vienna cafés, when he and Eduard Schütt played for us to dance. Some eighteen of us stayed after one in the morning, and three or four many of the young people were heavy with sleep, but not so the Master. When we started to go home at five he insisted upon our having breakfast with him, so he went to one of the restaurants, awakened up the proprietor and had him make some coffee for us. And this from a man of seventy-four. The night is his time, however. He arises at noon, devotes the afternoon to four pupils and is then ready for relaxation in the evening. He loves to walk in the dean of night and he used to insist that we young people didn't know what we were missing.

When Liszt Played for Leschetizky.

"People are apt to overlook the fact that he is not only a teacher but a superb performer. When in the right mood and environment he plays like a god, and his very greatness makes him enjoy sitting at the feet of another master. He told me one time of a visit made to him by Liszt, late in Liszt's life. The Abbé was in a downcast mood on this occasion, but Leschetizky chased away his blues by giving him a drop of a liquor of which Liszt was very fond. The effect was magical. Liszt sat down at the piano and gave his fellow Czerny pupil a feast of music such as Leschetizky said he had never heard in all his life.

"Leschetizky has his assistants bring their pupils to him every so often, but I found my greatest pleasure one day when he said to me: 'If you have time some day (if I had time!), come up and watch me give a lesson. Perhaps you will learn something that may help you in your teaching.' I did learn wonderfully in watching him—far more than when I took my own lessons, for I was too flustered then to know whether I was in Vienna or Berlin. You see, he was very volcanic and exacting in the lessons, but it was never personal after they were over.

"There was one girl who had a particularly bad lesson one day and the session was very stormy. To show that it was entirely impersonal Leschetizky invited her to stay for dinner, and he asked the discomfited girl: 'Where are you intending to go when you leave here?'

"I ordered the ambulance to come at four," she replied. 'What would be the best place—the General Hospital?'"

K. S. C.

New Operetta in Newport

NEWPORT, R. I., July 29.—Leonard M. Thomas, who has been studying composition in New York, has been entertaining Newport friends with excerpts from a newly written operetta, which, he hopes, will receive a public hearing next Winter. It is in three acts and is written for full orchestra and two harps, and those who have heard it believe it to possess high musical value.

DALLAS OPERA SEASON TO BE DOUBLE LAST YEAR'S

To Have Two of Titta Ruffo's Twenty-five Opera Appearances in America with Chicago Company

DALLAS, Tex., July 22.—The coming Dallas grand opera season marks a decided advance over the season of 1913. At a final meeting of the Grand Opera Committee of Dallas in May the report of the expert accountant showed that the season had netted a very slight loss. The guarantors commended the results of the season, and the many thousand patrons of the opera so voiced their approval that the Grand Opera Committee of Dallas was made a permanent fixture, incorporated under the state laws.

At this annual meeting a special committee was appointed to negotiate for future seasons. This committee consisted of Edgar L. Flippin, Edgar L. Pike and Elmer L. Scott. The committee has now closed a contract direct with the Chicago Opera Company, through its general business manager, Bernard Ulrich. This contract calls for a season of five performances which, however, will be given within four days, extending the season to twice the length of that given to Dallas in 1913 and thus removing the objection of having so many performances in the short space of two days. This will give Dallas four night performances and one matinée.

The season will begin Wednesday night, March 4, 1914, and extend to Saturday night, March 7. The stellar attractions have been increased through the addition of noted artists. Foremost is Titta Ruffo, the famous baritone, who will give only twenty-five grand opera performances in the United States in 1914, two of which are to be given in Dallas. The Campanini orchestra will be augmented to a degree over the orchestra of 1913, and Dallas will be able to select from an extended repertoire.

It is the general feeling of the guarantors that, should there be any surplus at the end of the season, the surplus might be used as a fund for the future, so that this great organization might be brought to Dallas people even more extensively and more economically in the future than in the past. A. W.

Smart Programs of Chautauqua Music at New Albany, Ind.

Unusually good musical programs have been heard at the sixteen-day Glenwood Chautauqua, at New Albany, Ind.

Each year an effort is made to better the musical programs, with the result that those of this season have been of a very high character.

The musical talent was furnished by the Redpath Bureau and included the Jess Pugh Company, with Mr. Pugh, baritone; Bessie Meeker, soprano, and Clarissa Max, violinist. Another excellent company was the "Orchestral Entertainers," an instrumental and vocal quartet of young women; the "Hussars," a singing and playing band of nine young men, all of whom were soloists; the "College Girls" Quartet, with Walter Eccles, baritone; the "Music Makers," a superior male quartet; the "Fraternity Glee Club," Walter Wilson, tenor soloist, and the Russian Balalaika Orchestra. H. P.



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"An artist of high ideals."—W. J. Henderson, in *The Sun*.
"A remarkable musician."—C. H. Meltzer, in *The American*.
"A pianist of the highest aims."—Richard Aldrich, in *The Times*.
"A virtuoso of prodigious technical attainments."—Max Smith, in *The Press*.



These are but a few of the tributes paid by the New York Critics to the art of

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PALOMA SCHRAMM STIRS HER SAN DIEGO HEARERS

Tent City Octette Concerts Interest
Many—Fine Choruses and Soloists
Among Newsboys

SAN DIEGO, July 21.—At the height of musical interest in San Diego now are the octette concerts at Tent City. Paloma Schramm, the clever young pianist, was the soloist at the last concert and repeated her former successes here. The city feels a certain pride in Miss Schramm, for she is a Southern California girl from Los Angeles. One of her first public appearances as a child prodigy was made in San Diego. She is possessed of personal magnetism, a sunny disposition and undoubted talent, a combination which proves mightily effective with the critical audiences at the octette concerts. The soloist for this week's concert will be Joseph Pierre Dupuy, French tenor, who has achieved a splendid reputation.

Talent is a plant which springs up in the most unexpected places. To hear the newbies huskily shouting on the street corners one would hardly imagine any fine voices among them, but Director Otto Jeancon has succeeded in developing some remarkable choruses and soloists among the youngsters. The results will be heard to-night at the Spreckels Theater. It is going to be a minstrel show and every newsie in the union will take part, from the tiny pop-eyed darkey, who cleverly draws sympathy by pretending to fall asleep in a doorway while all his papers are stolen, to the "King of the San Diego Newsies," Harold Cooney, who has won the coveted appointment to West Point.

Luisa Silva, the Spanish singer, was heard at the first Coronado symphony concert of the year last week. Señorita Silva won several encores.

Wilbald Lehman, vocal instructor from Cincinnati, has taken a studio in San Diego and declares that he intends to live here forever.

Mme. Rudolf, director of the First Beethoven Symphony Study Club of Los Angeles, and noted pianist, is at Tent City for a few weeks' vacation. Louise Heilman has returned to San Diego after a prolonged absence.

All of the music teachers who attended the recent Music Teachers' convention in San Francisco have returned. Mrs. Harry Budlong was the last to arrive, but was in her place in the Baptist choir yesterday. The San Diego contingent received many congratulations in San Francisco. The Chicago grand opera star, Mme. Edna Darch in public life, but Mrs. Leighton MacMurtrie to her many friends in San Diego, sang a group of German songs, playing her own accompaniment. Mrs. Sam Price added several of her charming compositions to the program. Richard Schliwen, violinist; Mrs. Budlong, contralto, and Grace Bowers, pianist, completed the program.

Emma Thursby, noted concert and oratorio singer, is a guest at Tent City. The coolness of the ocean breezes, the warmth of the salt water, the green of the sea and the blue of the mountains make up a setting which is offering the singer a splendid rest. She is accompanied by her sister, Ina Thursby, and Mrs. Harry A. Bray, of Philadelphia. The party was entertained at luncheon last week at the home of Mrs. Lyman J. Gage at Point Loma.

R. A. B.

O'Hanlon Chicago Artists Engaged for Prominent Organizations

CHICAGO, July 28.—Hans Schroeder, baritone, has been engaged for the Metropolitan Grand Opera Quartet by Gertrude V. O'Hanlon, who has been in Minneapolis and St. Paul during the last week booking artists. She will be in Des Moines, Ia., this week and returns to Chicago at the end of the month. Hanna Butler, soprano, also under the O'Hanlon management, filled a very successful week's engagement in Minneapolis last week, appearing there with the Nelson Orchestra.

PARENTAL TRANSFER OF TALENT TO MME. REMENYI



Otilie Schilling
Upper left-
hand corner,
Mme. Remenyi



Lower left-hand corner, Beatrice McCue. In circle, Errol R. Sears



Remenyi inherits her artistic gifts from her father, Edward Remenyi, the late famous violinist, and for several seasons father and daughter toured America together. This was after Mme. Remenyi had

studied with Edmund Duvernoy, late director of the opera class at the Paris Conservatoire, where she called forth the approval of Massenet, Gounod and Ambroise Thomas.

Mme. Remenyi is shown above, as well as three of her artist pupils, Otilie Schilling, the young soprano; Beatrice McCue, the popular concert contralto and assistant to Mme. Remenyi, and Errol R. Sears, basso. These singers show the results of Mme. Remenyi's skill in voice placing and correcting vocal faults, as well as her exceptional gift in teaching French enunciation, style and interpretation, which secures the "finish" so necessary in French music.

One of the most striking examples of the transference of musical talent from father to daughter is furnished by Adrienne Remenyi, whose pedagogic gifts are one of the strong factors in the success of the von Ende School, New York, at which she is head of the vocal faculty. Mme.

Miss Thornton Reappears at the University of Virginia

UNIVERSITY OF VIRGINIA, July 28.—Rosalie Thornton, the talented young pianist, and Betty Booker, mezzo-soprano, gave the closing program in the series of entertainments at the Summer school of the University of Virginia. The affair was highly successful. Miss Thornton played the following numbers: Schubert Impromptu, G Flat Major, op. 90; Chopin Impromptu, F Sharp Major; Prelude, C Minor; Nocturne, D Flat Major; Polonaise, A Flat Major; Debussy, two arabesques, E Major, G Major; Brahms, Rhapsodie, B Minor, op. 79; MacDowell, "Mid Summer"; Gebhard, "Etude Cascades."

This was Miss Thornton's second appearance at the University Summer School and it was very evident that she had many

admirers and friends among the audience. She was highly complimented upon her personality, skill and insight, and her particularly pleasing interpretations. She gave a masterly reading of the difficult and brilliant Chopin Polonaise and reached the climax of her program in the Rhapsody in B of Brahms.

New Studio for Percy Stephens

Percy Rector Stephens, the New York vocal teacher, is spending this Summer in New York at his residence studios in West Seventy-second street. Beginning in the Fall Mr. Stephens will open "The Stephens Studios," which will be handsomely equipped. Mr. Stephens will handle the teaching of voice, while Harold Osborn-Smith, the widely known pianist, will be associated with him, acting as coach.

SHOPPING FOR ORCHESTRAL NOVELTIES

Conductor Rothwell Finds New Works for St. Paul Season During Paris Visit

ST. PAUL, MINN., July 24.—Walter Henry Rothwell, conductor of the St. Paul Symphony Orchestra, writes from Gross-Umstadt, Hessen, where, with Mrs. Rothwell, he is spending the month of July, that his repertoire for the coming season will include several works new to the orchestra and its patrons. The selection was made during a three months' visit in Paris at which time both Mr. and Mrs. Rothwell were busily engaged. Mrs. Rothwell devoted her time to study with Jean de Reszke and will be heard as one of the soloists with the St. Paul Orchestra next season.

Included in the list of works which Mr. Rothwell intends to perform in St. Paul during 1913-1914 are the following:

Symphonies—Bruckner, No. 4, "Romantische"; Sibelius, No. 3, Stanford; "Irish" Symphony. Symphonic poems—Baehe, "Symphonischer Epilog zu einer Tragödie"; Charpentier, "Impressions d'Italie"; Chausson, "Viviane," op. 5; Franck, "Les Eolides," D'Indy, "Istar." Overtures—Dukas, "Vorspiel"; Third Act, "Ariane et Barbe Bleue"; Korngold, "Schauspiel Overture," Schilling's "Vorspiel," Second Act, "Ingwelde." Miscellaneous—Berlioz,



Europe-Bound on "Kaiserin Augusta Victoria": Left to Right, Cornelia Ryder-Possart, the Pianist; Walter Henry Rothwell and Elizabeth Rothwell-Wolff

"Liebeszene," "Königin Mab," from "Roméo and Juliet," op. 17; Brahms, Serenade, D Major; Debussy, "Printemps"; Enesco, "Rumänische" Rhapsodie; Arthur Foote, Four Character Pieces, op. 48, after the "Rubaiyat" of Omar Khayyam; Glazounow, Suite, "Ruses d'Amour," op. 61; Rimsky-Korsakoff, "Scheherazade," Saint-Saëns, Suite "Algérienne," Tschaikowsky, Mozartiana."

Anna Case's Rise to Popularity Was Not Aided by Social or Monetary Backing

ONE looks for instances of legitimately made success without reckoning the many trials and tribulations of the artists. Stories of failure make us think that there is little chance of a young musician making his or her way to the top without influence behind them and yet from time to time illustrations come up which raise hopes and make one truly optimistic as to the opportunities for aspiring musicians.

In Anna Case, the young American soprano, member of the Metropolitan Opera Company, we have a singer who has made her way on merit alone. Miss Case has been before the public for five seasons and in that time has won a place for himself among the best of contemporary American singers. Four seasons she has sung at the Metropolitan and will sing there again this year. After next May, when her contract expires, she may devote her time entirely to concert work, though nothing has been settled as yet.

Five years ago Anna Case was soloist in

a church in Plainfield, N. J., and was little known outside her own Jersey village. Musicians who heard her recognized her unusual voice. She came under the tutelage of Mme. Ohrstrom-Renard, of New York, and to this teacher belongs much of the credit for what Anna Case has done. Mme. Ohrstrom-Renard was herself an opera singer of note and her instruction has been invaluable to the young American singer. Miss Case deserves praise, too, for publicly acknowledging her teacher's work as having been so efficient.

Her greatest successes have been won in concert, though her position at the opera house has prevented her from singing in concert except in the Fall and Spring, when she has made short tours. During the past season she sang some fifteen concerts in New York alone, scoring heavily as soloist with the MacDowell Chorus of the Schola Cantorum, under Kurt Schindler, while this Spring her engagements included the Norfolk Festival, the Syracuse

Festival (where she was immediately re-engaged for next year) and Savannah. Miss Case has personality and her charming stage presence makes her at home at once with her audiences.

Her repertoire is extensive, and through Mme. Renard, her teacher, she has been able to present such songs as Kjerulf's "Synnove's Song," which cannot be sung, unless the singer understands the spirit of the composer, and this Miss Case has been fortunate in having explained to her by Mme. Renard, who is herself Swedish. At a musicale at Briarcliff a few weeks ago Miss Case moved her audience to tears with this song, so tense and emotional was her interpretation.

At the Metropolitan she has done many parts with credit, but none more so than the *Ombra felice* in "Orfeo" and *Feodor* in Moussorgsky's magnificent "Boris," both of which were new to her this year. Unfortunately she has not had opportunities there to show her true ability, but it is reasonable to expect that in the coming season she will be assigned rôles commensurate with both the success she has made and her ability. She is an established favorite at the Sunday night concerts, having sung at four of them during the past season; she has a following at these concerts

and is always the recipient of a double-encore.

In the coming Fall she will be able to make only a short concert tour, as the early rehearsals at the opera will keep her in the city, where she is also working this Summer on some new rôles. Her concerts will again be booked by Fred O. Renard, who as her representative has proven himself an able and efficient manager.

Miss Case's career proves that with the proper qualifications a singer may make her way without any other determining factor than merit. She has had neither financial nor social backing. Her success lies in the work she has done, in the serious manner in which she has studied and in her faithfulness to her teacher. Her future cannot help being one of the brightest of all American singers, for she is highly gifted, sincere in her art and above all conscientious to the last degree.

A. W. K.

Dr. Waldemar Staegemann, the popular Berlin actor who has gone into opera, has been engaged by the Dresden Court Opera for five years.

Moriz Rosenthal is one of the pianists who are summering in Switzerland.



The Arion Singing Society of Bridgeport, Conn., were entertained by the Lady Germanias of Union City last Sunday.

Mr. and Mrs. Frederick Hall Harvey, Mrs. Harvey being formerly Anna Miller Wood, the mezzo-contralto, of Boston, are spending their honeymoon touring Alaska.

Sophie Traubmann, formerly of the Metropolitan Opera Company, recently gave a concert at Bob Smith's Casino, Long Beach, L. I., assisted by Manfred Malkin, the pianist.

Golda Mandel, mezzo-soprano, a pupil of Mrs. Bertha Cushing Child, of Boston, has recently been engaged by Henry Russell to sing at the Boston Opera House during the coming season.

In the second of the recitals given by Myron A. Bickford at Chautauqua, N. Y., he was assisted most ably by the Chautauqua Mandolin Club and Elmer Brown, flutist of Dana's Musical Institute, Warren, O.

Victor Heinze, who spent the early part of the Summer in Chicago, has returned to Berlin to resume his piano classes. Mr. Heinze was one of the most popular piano pedagogues in Chicago prior to taking up his permanent residence in Germany.

Mr. and Mrs. Herman Devries have sent greetings to the Chicago office of MUSICAL AMERICA from Bad Ems, complaining of the exceedingly cold weather which they are encountering at that well-known watering place.

Charles Rendell Calkins, a graduate of the Faellen Pianoorte School, class of 1908, has been appointed musical director at the Girls' Technical Institute, Montevallo, Ala., and will enter upon his duties in September.

Mme. de Berg Lofgren, the Boston voice teacher, who injured her foot in the early Summer, has so far recovered that she is able to leave Boston and has gone to Silver Lake in Halifax, Mass., for further recuperation.

Theodore Kelbe, a well-known violinist and director of several Milwaukee musical societies, including the Eichenkranz, Fidelity and Germania Männerchor and the Liederfreund Society, is convalescent from a recent operation for appendicitis.

George Rogovoy, Russian 'cellist, and John Kohnsky, violinist, assisted at the first Summer musical service at St. George's Church, Lee, Mass., on July 20. The choir was increased and a program of fifteen numbers heard. Carl Kouffman accompanied.

Charles Hackett, tenor, who for the past season has been studying opera with Vincenzo Lombardi in Florence, Italy, is spending the mid-Summer weeks with his relatives in Boston. Mr. Hackett will return to Italy to resume his work the latter part of August.

Elizabeth Cunningham, soprano, was the soloist with Frederick Mahn's orchestra in its Sunday evening concert, July 20, at the New Ocean House, Swampscott, Mass. Miss Cunningham's selections were from Haydn, Grieg, Godard, Gaul, Calman, La Forge and Hammond.

Recent events at Chautauqua, N. Y., included the organ interlude presented by Henry B. Vincent in the Amphitheater on Sunday afternoon and the Sunday evening song service of July 27 was taken from the "Messiah" entirely. The later program was under the direction of Alfred Hallam.

A new instructor in vocal and instrumental music at St. Michael's Convent, Chatham, N. B., is Arlene Atkins, of Florence, a graduate of the New England Conservatory of Music. Miss Atkins was recently asked to appear as soloist at the First Church, Amherst, Mass.

At the Mesa Baptist Church, Pueblo, Col., July 16, a meritorious program was given by Gruber's Orchestra, Jennie McDowell, Faye Willis, Mary MacConnell, Catherine

Alberts, Carrie Ruth Harrison, Verna Coffman, Eleanor Thomas, Frank Sloan, Catherine Alberts and Velma Feist.

Edwin Franko Goldman's New York Military Band appeared in the second open air concert at the Summer session of Columbia University. The program of serious music was annotated with biographical data about the composers. On July 14 the band played in Washington Square Park, New York.

The Lyra Singing Society of Meriden, Conn., recently elected these officers: President, Frederick Gartner, Sr.; vice-president, Paul Weisleder; secretary, Otto Kirschman; financial secretary, Edward Wagner; treasurer, Carl Puffe. The society celebrated its twelfth anniversary last Monday.

The Deutscher Männerchor Verein, a German organization which was one of the leading factors in the musical life of Milwaukee, but has seldom ventured into public life during recent years, celebrated its golden jubilee on July 23. A banquet was held in the music hall of the Pabst Theater and the large attendance showed the old spirit in undiminished degree.

Mr. and Mrs. John W. Nichols, tenor and pianist, are already booking engagements for the coming season. They have just been engaged by the Dana Musical Institute of Warren, Ohio, for a joint piano and vocal recital next February. Mr. Nichols is booking a number of "Messiah" performances at Christmas time. During July he won success as soloist at Chautauqua, N. Y.

In a recent recital at Central City, Col., Henri Scott, of the Chicago Opera Company, and Lola Carrier Worrell, the Denver composer, were heard by a large audience from this mining settlement. "Absence and Eternal Love," by Mrs. Worrell was sung from the manuscript, besides songs of Schumann, Gounod and others. Mrs. Worrell played some of her compositions and numbers by Liszt and Schubert.

For the benefit of the Perrot Memorial Library, a concert was given on July 1 at the "Crossways," Sound Beach, Conn., the participants being Marjorie Vore, violinist; Grace Demarest, soprano; A. H. Jennings, 'cellist; Mrs. S. T. Jennings, pianist, and Mrs. J. E. Allen, pianist. Miss de Vore, who is a sister of Nicholas de Vore, the Chicago organist, played exceedingly well, and the song groups of Miss Demarest were also an attractive feature.

William J. Kraft, organist of the Church of the Savior, Brooklyn, gave a recital in Columbia University Chapel on July 24, assisted by H. H. Fuchs, violinist. Mr. Kraft's selections were A. J. Silver's "Cradle Song," G. B. Nevins' "Song of Sorrow," G. M. Dethier's "Gavotte," H. M. Bartlett's "Festival Hymn," Scarlatti's "Pastorale" and R. K. Miller's "Festival March." Mr. Fuchs played "In Thee, O God," "Ave Maria," by Gounod; "Traume" and an Irish air.

Francis Schwinger, of the Schwinger School of Music, Pueblo, Col., has announced for the season a "Liszt Concert Evening," three concertos played by Lydia Jones, Marguerite Johnson and Colin Campbell; a "Russian Concerto Evening," when Tchaikowsky and Rubinstein works will be played by Esther Sweeney and Vena Lee Miles. Mr. Schwinger will act as "orchestra" at the second piano. Mildred Cozzens gives a recital of piano classics as a graduation program in teachers' course, as does Caroline Sporleder.

The Germania Singing Society of Bridgeport, Conn., held its semi-annual meeting on July 20, when the following officers were re-elected: William Brechlin, president; Joseph Schultz, Jr., vice-president; George Bauer, recording secretary; Fred Maier, financial secretary, and John Hurlimann, treasurer. The society voted to participate in the State Sängerfest next June at Bridgeport and arrangements were made for the reception of the members of the Liederkrantz Society of Elizabeth, N. J., on Labor Day. A new constitution was adopted.

Mrs. Ethel Henderson Thompson, mezzo-contralto, of Baltimore, gave a delightful song recital recently at the home of Nina Burtis, Buffalo, N. Y. Her program included "The Cry of Rachel," by Salter; "La Cloche" and "La Solitaire," by Saint-Saëns; "La Colomba," by Schindler; "Come raggio di sol," by Caldara, and works by Hahn, Holmès, Stern, La Forge and Mrs. Beach and arias from "Sapho," "Mignon" and "Samson and Dalilah." Clara E. Schleuler was a charming accompanist. Miss Schleuler will study in Berlin for two years.

Eight members of the Chautauqua (N. Y.) Choir recently extended a reception to the choir and orchestra, Director and Mrs. Hallam, Mr. and Mrs. Frederick Shattuck, Henry B. Vincent and the members of the July quartet at the home of Mrs. Emory Davis. The joint hostesses of the occasion formed the receiving line as follows: Mrs. Emory R. Davis, Jamestown, N. Y.; Mrs. Ina Clark, Rouseville, Pa.; Mrs. A. B. Crooks, Boise, Idaho; Mrs. H. J. Harter, Chautauqua; Mary A. Gorter, Baltimore, Md.; Louellin Chattin, Dallas, Tex.; Elizabeth Bailey, North Scituate, Mass., and Mrs. Theodore Hall of Ashtabula, O. Assisting them were Grace Hallam, of Saratoga, N. Y., and Grace Duncan, of New York.

Recreation is forming an important part of the daily schedule of the musicians at the Summer School, Chautauqua, N. Y. Frederick Shattuck, of the department of music, caught four bass on July 18, the four weighing eleven pounds. This is a record for bass fishing this season and certainly a

record for many years for the members of the department which Mr. Shattuck represents. The members of the Chautauqua Orchestra have two ball teams selected from the personnel of the organization, which are playing a series of games. Two games have already been played, each team having a victory to its credit. The "Rhinos" are captained by J. D. Cook, of Dana's Musical Institute, Warren, O., and the "Hippos" are captained by Lynn B. Dana, from the same school. A team selected from these two plays a series of games with a team from the Chautauqua Choir and at these games Alfred Hallam acts as captain of the choir team and Lynn B. Dana for the orchestra.

Clovis Johnson, director of the voice department at the Scott School of Music and Expression, Pueblo, Col., recently presented a program by pupils of this department, assisted by Mahlon Saxton, director of the violin department. Blanch Mendel, mezzo-soprano, sang Carrie Jacob Bond's "A Perfect Day," and C. Whitney Coombs' "Four-Leaf Clover." Johanna Smerke, contralto, offered Schubert's "Wanderer" and MacDowell's "Thy Beaming Eyes." Helen Doll, soprano, introduced Smith's "In the Purple Glow," Hahn's "Were My Songs with Wings Provided," the Spross "Will-o'-the-Wisp." Mrs. Mahlon Saxton, mezzo-contralto, was heard in a Schumann group, and Anna Hollywood, coloratura soprano, presented Rossini arias. The violin pupils of Mr. Saxton who assisted were Florence Elise Scott, Ella Hughes and Bess McIntire. Mr. Johnson added to the program some of his own songs and aided the pupils' work by his sympathetic accompanying.

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HOW THE GREAT MUSICAL UPLIFT IS FELT IN SMALLER COMMUNITIES

[Continued from page 3]

his other solo numbers the recitative "Ye People, Rend Your Hearts" and "If With All Your Hearts," from Mendelssohn's "Elijah," Campbell-Tipton's "Spirit Flower," Cadman's "A Moonlight Song," and Spross's "To-day and Yesterday."

Miss Edmond is a protégée of Miss Eldridge. Beyond this fortunate circumstance the Fates have been kind to the young woman, for she has a fresh, unaffected voice, quite as fresh and unaffected as is her youthful presence. Her present mentor, Bruno Huhn, was in the audience, and he must have felt a thrill of satisfaction as she went through her paces for she showed unmistakably that her future is one of great promise. Her songs were the "Come Unto Him" air from the "Messiah," Hildach's "Der Spielman," "The Maids of Cadiz" by Delibes, and Huhn's "Love's Philosophy." As an encore she sang Spross's "Will o' the Wisp," and the composer shared in the applause.

Edouard Dethier's violin solos were all artistically performed. They consisted of the Pugnani-Kreisler Prelude and Allegro, the Agagio from Bruch's Concerto, the prelude to act two from Damrosch's "Cyrano," the Cartier-Kreisler "La Chasse," and Sarasate's "Zigeunerweisen." Donald Chalmers, an old favorite at these entertainments, made effective use of his big, virile bass in Hawley's "I Long for You" and Tchaikowsky's "Pilgrim Song."

Mme. Schumann-Heink's "Surprise"

In addition to Gaston Dethier's second offering, his own Variations on a Carol, there were three vocal concerted numbers; the Trio from Verdi's "Manzoni Requiem," sung by Mme. Schumann-Heink, Mr. Williams and Mr. Chalmers; the chorus, "How Lovely Is Thy Dwelling," from the Brahms "German Requiem," and the Finale "Hail! Bright Abode," from Wagner's "Tannhäuser." And then, in compliment to Miss Eldridge, Mme. Schumann-Heink interpolated what she termed a "surprise," in the form of Bizet's beautiful "Agnus Dei," with violin obbligato, by Mr. Dethier, with the assistance of Mr. Spross and Gaston Dethier at the piano and organ. Despite the fact that their efforts were confined to the ensemble numbers one must record words of approval to the excellent work done by Miss Harrison, Miss Hardie, Mr. Thomas, Mr. Sarto, Mrs. Hoffmann and Mr. Spross.

No record of the Norfolk concert would be complete without reference to the splendid work of Thomas H. Thomas, who, besides appearing in the list of singers, is

responsible for the general management.

In the obvious attempt to provide as much as possible for the evening's entertainment there was an unfortunate tendency to overcrowd, to forget that the mind has its limitations and that it can absorb only so much of even the best things in music. A program that carries one nearly to midnight, no matter how rich its treasures, is certain to tax to the ut-

most both those who perform and those who listen. The solution will lie either in a more careful selection or in dividing the entertainment into a matinee and evening session.

But the important consideration, after all, is the idea underlying the event. The idea is right and the manner of its execution affords a striking testimony of the gracious and broad-minded spirit of the Misses Eld-

ridge. In the great musical uplift that is being effected throughout America their work deserves ample recognition. Not simply because they have seen fit to pay out some four thousand dollars for a one-night feast of music, but because they desire to enable their townsfolk to become acquainted with the big things that are being accomplished in the artistic life of the country at large. P. M. K.

NEW DÉBUT FOR OTTO SEMPER WHO IS TENOR OSCAR SAENGER FINDS



Otto Semper, of the Darmstadt Opera, Who Has Journeyed to America for Vocal Study

Otto Semper, first baritone of the Darmstadt Opera, Germany, has sailed for Europe in order to fill the remainder of his contract with that opera house. Mr. Semper, who has been well-known and successful in baritone rôles in Germany, came to America for the purpose of having his voice diagnosed by Oscar Saenger. Mr. Saenger, after testing his voice, decided that Mr. Semper is a tenor and immediately began the re-placing of his voice with excellent success. Mr. Semper will take a leave of absence from the Darmstadt Opera next season and will return to New York to remain until Mr. Saenger pronounces him prepared to make his debut as a tenor.

Augusta Cottlow Takes First Vacation of Career

Augusta Cottlow, the distinguished pianist, in private life Mrs. Edgar A. Gerst, has been enjoying a well-deserved vacation, her first year away from the public since she began her career as a youthful prodigy. She will make an extensive tour of Germany, Holland and Austria next season, and will also, as usual, accept a limited number of advanced pupils. With her family she is spending the Summer at All Baarz, a quaint little fishing village on the Baltic Sea.

Claire Croiza, who distinguished herself at the Brussels Monnaie, is to sing at the Paris Opera Comique next season.

EDUCATIONAL CONGRESS FOR ITALY

Subjects of Musical Interest to Be Discussed at Meeting Arranged by Verdi Centenary Committee—A New Opera by Paul Allen

Bureau of Musical America
Via S. Maria Fulcorina, 8
Milan, Italy, July 14.

ALL the theaters are closed, and Milan is now practically without concerts or musical entertainment.

The celebrations in connection with Verdi's centenary are proceeding without interruption. The Commemorative Committee, in addition to the concerts and performances for which it has already arranged a combination of celebrated artists, has decided to hold a National Congress for musical education at the end of September and the first few days of October.

The plan to establish a theater for the populace, the institution of new choral societies, the teaching of singing in the elementary schools, local competitions, and general extension of musical culture will be discussed at this congress. At Milan, also will take place a national gathering of choral societies and handsome prizes in coin and artistic objects will be awarded. The convention of the choral societies will be brought to a close with an open-air concert at which two thousand voices and various musical bands will participate. It will be conducted by Maestro Tullio Serafin. In addition, as previously noted, the committee is organizing an imposing pilgrimage to the tomb of Giuseppe Verdi. The committee also announces that it will offer for sale souvenir stamps, designed by Lodovico Pogliaghi. The third subscription list has reached the sum of Italian lire 30,938.63.

For the Verdi season at Regio Theater, of Parma, Maestro Campanini has engaged the tenor Bonci, who will sing three evenings, taking the rôle of Riccardo in the "Ballo in Maschera."

From the comedy "Fiori," by the brothers Alvarez Quintero, with the permission of the authors, Saverio, Kambo and Henry Golisciani, have formed the libretto for a melodrama in three acts. According to the contract signed within the last few days "I Fiori" will be put to music by Paul Allen, who has undertaken to finish the work for the coming Winter season. Probably the first performance of the new opera will take place at the Scala under the auspices of an eminent publisher.

The Government Commission entrusted to examine the applications of the candidates for the management of the conservatoire at Palermo, which became vacant the day on which Maestro Zanelli assumed a similar position at the Conservatoire of Parma, met last week at the local conservatoire. It was composed of Arrigo Boito, Giovanni Bolzoni, Enrico Bossi, Giuseppe Gallignani and Umberto Giordano, and Maestro Francesco Cilea was chosen for the position. The candidate selected could not be better suited for so high a position. Francesco Cilea has given

many proofs of his merit. Recently at Genoa his composition written for the Verdi celebrations demonstrated that he possesses noteworthy musical knowledge, giving him the right to occupy a position among the most eminent of Italian lyric composers. As a teacher of counterpoint and harmony he demonstrated qualities of a high order of excellence.

Confidence is generally expressed that the election of the author of "Adriana Lecouvreur" will result to the greatest advantage to all concerned at the Conservatoire of Palermo.

In the Royal Gardens at Turin the Hygienic Society of Piedmont presented a concert for the benefit of the convention against tuberculosis. The concert was on an ambitious scale, and included both vocal and instrumental numbers. The vocal part was presented by the Choral Society Avénir of Monaco (Principato), which came expressly for the purpose, and the instrumental part by the local band. The Princess Letizia and Senators Foà and Bozzolo and numerous other high personages attended. The Royal Gardens were packed with a most enthusiastic public that warmly applauded the performers.

A. PONCHIELLI

HAMMERSTEIN WINS STAY IN LEGAL WAR

[Continued from page 1]

myself. Some music publishers are the latest to stand in my way—trying to keep me from getting the rights of some of the operas. It is one thing after another. I have just been sending some drafts over to Europe to settle some of these matters.

"Public sympathy will be with me? Well, I don't want sympathy for anything that is unjust. I'll bring out some facts in the trial of this lawsuit that will be astounding, and I don't believe that the public will have any doubt that I am in the right. Believe me, there will be plenty of material for the newspapers then. By the way, I might suggest that the papers do not judge me until the case has been passed upon by the court. Musicians and newspapers are all right in their own line, but they sometimes slip up when they get outside of that. Now, every lawsuit is based upon a breach of contract. Marriage is a contract, so is a business deal.

"Just suppose that Macy should sue Saks because the latter didn't deliver a hundred cases of goods that Macy's had ordered from them. That is a breach of contract. But Saks may have very good and just reasons for not living up to their side of the contract. They may have found out that Macy's gave them that order just for the purpose of harming them somehow in a business way. This opera contract is somewhat on the same lines, and I have urged the Metropolitan to bring the matter into court, so that the law may decide if I am not right in my position. Until then a suspension of public judgment is the fair thing. As for me, I'm in a delicate position—hesitating between saying too much or saying too little."

Lora Thompson's Tour

Lora Thompson, the young harpist, who is well-known throughout the South by her concert and recital work, will be associated with one of the concert companies to be sent out next season by Marc Lagen, the New York manager. Before going on tour she will appear in a recital at the Waldorf-Astoria, playing compositions which have been especially written for her. Her tour will be in the East, middle West and South.

At the Von Ende School of Music, New York, Mme. Helene Maigille presented some of her professional pupils in a "Mid-Summer Recital" on Friday afternoon, August 1. Those heard were Mrs. Nathaniel Parker Turner, soprano; Ethel Stone, contralto; Emma S. Buckman, soprano; Sabery d'Orsell, lyric soprano, and Eugene W. Adams, baritone.



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WHEN THE AMERICAN GIRL SINGS IN OPERA IN ITALY

Miriam Ardini, Just Back from Season Abroad, Brings No Tale of Woe About Discrimination Against Americans—Some Advice for Her Countrywomen Who Contemplate Operatic Careers Abroad.

ONE of the youngest of American aspirants for operatic honors returned to her native country last week, after a period of three years in the most operatic of operatic lands, namely, Italy. Had she been given to conduct herself in a way other than that which befits a serious student she might have figured in long, sensational newspaper stories while she was singing abroad. But her one aim was to "make good," to prove again the existence of real artistic ability in the American singer.

The bleakness of Maine and the formal manner of New England in general have claimed some of our most famous American women singers, Nordica and Geraldine Farrar being two shining examples. The Empire State—in particular the city of New York—lays claim to this singer, who is Miriam Ardini, having latinized her name from the original "Arndt." She is one of the few out of the many who have gone abroad who have made a successful debut, filled engagements and moved on in the procession which winds its way to the coveted goal.

Comforting indeed is it to meet one of our native singers who has been abroad and who returns with favorable reports. The habit of coming home with tales of woe, with stories of discrimination against Americans and the like has been practised frequently, so that a large number of persons have come to believe that there actually exists a prejudice against Americans in European opera houses. Miss Ardini can answer only for Italy, for her appearances have been made there.

"I cannot tell you emphatically enough," she declared to a MUSICAL AMERICA representative last week on her return for a Summer's visit to her family in this country, "how splendidly the Italians treated me. I am free to admit that I went abroad in June, 1910, filled with premonitions of terrible things. Numerous friends had spoken to me of the difficulties which an



—Mishkin Photo

Miriam Ardini, American Soprano, Who Has Just Returned from Italy, Where She Sang in Opera with Success—Inset: Miss Ardini as "Amina"

American girl had to encounter in making an operatic career. It all seemed pretty black and I was prepared for the worst. But it all turned out so differently that I almost doubted whether what I had been told had ever occurred at all.

"Of course, the trouble lies often in young singers getting to Italy and wishing to make a debut at once. This is foolhardy, for it is impossible to begin work without preparation in acting, stage deportment and kindred matters, all of which go to make up an able operatic artist. As to the question of morals I am happy to say that I found the Italians courteous and respectful wherever I sang; pitfalls lie only for those who encourage attentions. And further, those who cannot win their way by their voices have to supplement their chances by gaining the influence of some one, often dishonorably. Take the girl who goes to Italy to sing; with a good voice, intelligence and musicianship the road is not hard! That, at any rate, was my experience."

Miss Ardini is to be commended further for giving credit to her American teacher, William S. Brady, of New York, with whom she studied before departing for Italy. One cannot emphasize this point too strongly, since so many singers forget the

benefits which they derive in the early stage of their careers and credit their success, if they win it, to the teacher with whom they last worked. This young singer was encouraged to make her Italian venture by Mr. Brady. Then she sang for Bonci, who recognized in her a candidate for operatic honors and gave her his advice in the words "On to Italy!" In Milan she worked with Maestro Guagni, and this Italian teacher found her voice placed to his entire satisfaction, complimenting her on the manner in which she had been taught by Mr. Brady. With such conditions it is easily seen that the American teacher to-day need take second place to none. The reason for fewer illustrations of this kind coming to light is to be charged only to the unfairness of many young singers and their lack of verity in reporting what their Italian teachers had to say about their American instruction.

"Was it difficult to make a debut?" was asked. "It requires thorough preparatory work," answers Miss Ardini. "Maestro Guagni works so hard and is so patient. We studied rôles and then I studied acting with Signor Mottino. (I think he must be about one hundred and five years old!) Everybody now and then he takes sick and everybody thinks he is going to die. But he comes out of it. He was, by the way, the first Italian to sing in English in England and knows the old operas from first to last. My debut came in April, 1912. It was as *Amina*, in Bellini's *La Sonnambula*, at the Teatro Sociale, in Magenta, near Milan. I found out later that it was in this opera house that the great Tamagno made his first public appearance. Things went off successfully and then came engagements. I sang *Lucia* in *Lucia* and *Gilda* in *Rigoletto* and more performances of *La Sonnambula*. It seemed as if I was beginning my career. And I learned from both the press and the public that my work was liked.

"An incident which illustrates well the attitude of Italian audiences—and here I want to tell you that they are most interesting—occurred in Trecate. Trecate is a little town quite near Magenta and we were to go over and sing there. Its inhabitants were quite jealous that Magenta should have an opera company, since they had none. A *demonstrazione* had been planned. We knew nothing about it until it was all over. Later we learned policemen had been stationed all around the house in case of need. Of course it required only a single act for us to realize that something was wrong, for at the end of the first act there was not a hand of applause. We went ahead, did our best and at the end of the next act there was some applause, though even with the greatest desire to be optimistic it could not be called 'enthusiastic.' The final act, however, brought down the house. The applause sounded and resounded and there were innumerable recalls for the principals.

"And so the performance was a success.

despite the attitude which the Trecate audience assumed on coming to the theater. They had planned to whistle, hiss, etc.; but our performance pleased them. Being loath to applaud and too much pleased to whistle they remained perfectly silent after the first act, gradually beginning to express their feelings after the second. But these Italian audiences are discriminating. They know exactly what they like, and when they do not they let the artist know it. We have no such thing in America, where we contain ourselves whether an artist sings well or badly."

All this happened at a performance of *La Sonnambula*, in which Miss Ardini relates that the bridge in the first act was built or rather improved in the following manner: Boxes were placed one on top of the other and with the right amount of imagination persons in front could make it out to be a bridge. Getting over it was another difficult task, for the young soprano admits that the tricky *colorature* music of Bellini taxes one sufficiently when singing it and that it is no easy thing to sing it and at the same time walk over boxes placed none too securely together in a few minutes' time. She is the authority for the news that a new society is being founded in Milan, to be known as "Filo-drammatici," the purpose of which is to give performances of many of the old operas, such as Rossini's *Barbiere*, Cimarosa's *Matrimonio Segreto*, Donizetti's *Don Pasquale* and the old-new *Le Donne Curiose* of Wolf-Ferrari. She was to appear in the leading *colorature* soprano parts of all of these works, but her visit to America interfered with it, her home-coming being imperative and rendering her taking on these engagements as impossible. Miss Ardini returns to Italy, however, in the Fall and has numerous offers for next season from the various impresarii and an important engagement for carnival season.

Miss Ardini wants American girls contemplating operatic careers in Italy to know a few things which may aid them. "Go well supplied with money," she exhorts, "for to live comfortably one must be able to afford living in a hotel. The *pensione* in Milan are all unsatisfactory, and with a lot of students stopping there it is almost out of the question to try to practice. Besides, the food is not the kind American girls like, and without proper food it is impossible to work. And when you have to learn four or five rôles in a limited period of time you suddenly realize how important a factor your health is. And then the language! Without it one cannot get anywhere. I learned quite readily, but I had to study my verbs diligently. These Italian verbs—verbs are so important in all conjugated languages—are the very backbone of one's vocabulary. Master them and the language is not so difficult."

Miss Ardini was always interested in things musical long before she went abroad. She plays the piano well, is a good musician and reads quickly. But she will not talk about these things. A. W. K.

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